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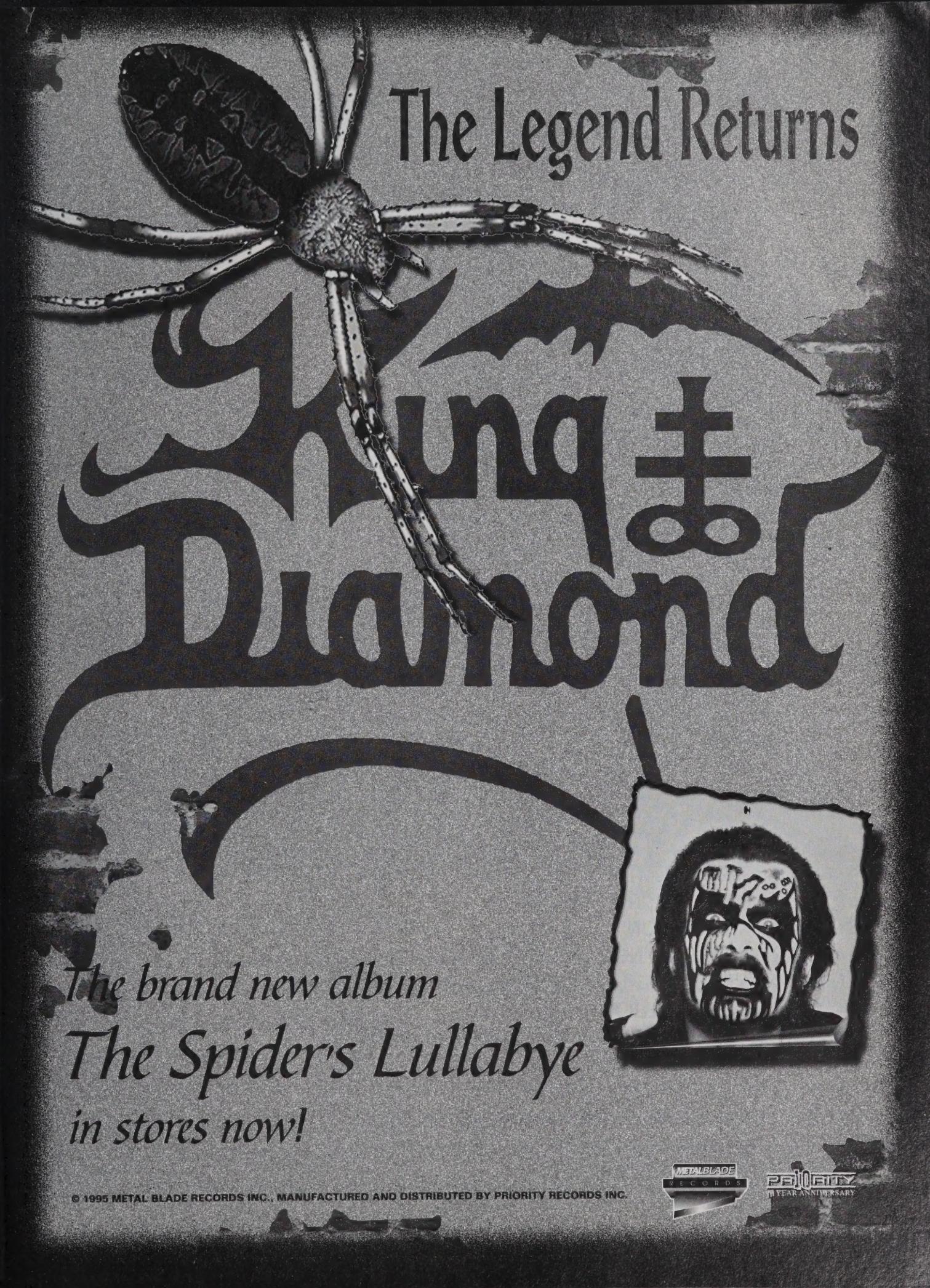
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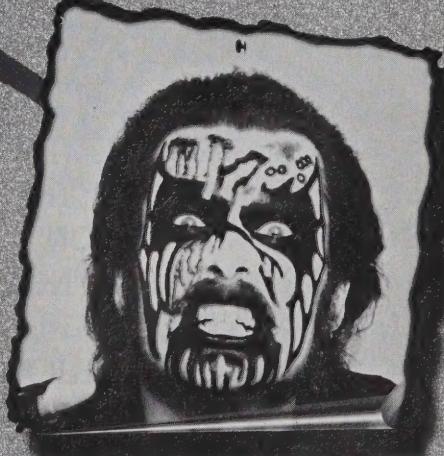




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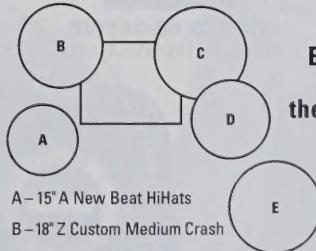
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Stone Temple Pilots Fans Sound Off

I would just like to say thanks to the people at **Hit Parader** for putting my favorite group in, which is Stone Temple Pilots. I look at myself as the biggest and most devoted STP fan. I love them so much I got their **Purple** album cover of Dragon Boy tabooed on my thigh. Thanks, and keep up the great work!

STP's biggest fan



**Stone Temple Pilots:
Overcoming their problems.**

To Stone Temple Pilots:

Please don't break up! Please try to work out your differences, Dean, Rob & Weiland. You guys are too damn good to fall apart.

Don't worry that you guys are on different wavelengths. It's good to think differently. Otherwise, you get in a rut. I love every single song you guys have ever written and every video you have ever made. I'm looking forward to your new music, so if you love your fans, don't break our hearts! Keep it up!

**A very big STP fan,
Norwalk, CT**

I recently attended a Pantera show at the Fair Park Coliseum in Dallas, TX, which doubles as an ice rink for the Dallas Freeze hockey team. If anyone reading this attended that concert, you probably noticed (or you were one of) people that were absolutely trashing the place (starting fires, tearing out the floor, etc.). I'm here to tell you, keep it up and Pantera will eventually not be allowed to play these places anymore. Then we'll all be pissed. I imagine Pantera probably would not like the idea of not being able to play in the arena of their hometown. I for one, would like to attend another Pantera concert.

**Scott Alexander
Dallas, TX**

What is it that the metal press has against Van Halen with Sammy Hagar as a frontman? With the exception of this publication, all metal magazines seem to get great satisfaction out of using their mediums in order to disgrace Van Halen. The articles always seem to speak of the band's so-called "inability to write tunes that sound any different from the ones on their previous records," their "long-in-the-tooth syndrome," and the group's "out of control egos, that demand a guaranteed cover and editorial approval from any magazine that dares to enter the Van Halen opulence." Courtney Love has badmouthed all the members of the band, as well as made fun of Eddie's child's name; and Mr. Rock and Roll himself, Scott Weiland, has suggested that VH stop making the same album over and over. Even Billy Corgan (Smashing Pumpkins) has taken a stab at Sammy & Co. Where is this animosity coming from? Is it out of jealousy? I personally think the band's new album **Balance**, is one of their best to date. Tunes like *Seventh Seal*, *Amsterdam*, *Feelin'*,



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Baluchitherium truly kick ass. We fans dig new Van Halen, no matter what some idiots named Love, Weiland and Corgan say. As for all those other metal mags, they should look to **Hit Parader** to see how it should be done.

Defending Pearl Jam

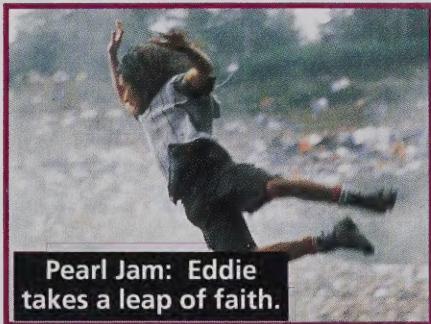
I'm responding to a letter written by Christine of Columbus, Ohio in your Dec. '94 issue. No offense or anything, but Eddie Vedder has all the right in the world to "gripe" about the fans he wants to play for or wants at his concerts. Do you really think that a 40-nothing is going to understand a generation two decades younger than theirs? Your letter is completely bogus and I can see you don't understand what Eddie is trying to do by battling TicketMaster. He doesn't want to see his true fans get ripped off by that operation. Doing that did make them inaccessible, but in the end it will do good. Any "true" fan would understand Eddie's decisions and wouldn't say a bunch of crap to **Hit Parader**.

Hunter
Newcastle, ME

This needs to be published for me and every other person who is pissed off at what has been said about Pearl Jam. This directly goes out to the little poser

Christine (in Columbus, OH) who wrote in December, 1994. Pearl Jam and their fans don't want people like you running around bitching because they choose not to be so main-stream. And as for the TicketMaster issue, they are doing what they believe in. People like you who sit around and complain are always the ones who could care less about the actual music.

Rachel
West Chester, PA



Pearl Jam: Eddie takes a leap of faith.

I've never seen you do anything on Rage Against The Machine. I think they are one of the best bands out there. Try and interview Zach De La Rocha, and ask if they are coming out with any new albums soon. Also, put in a poster of the band or just Zach.

Joe Stegeman
Falmouth, MA

I wonder how many "housewives" Anthony Kiedis offended with his "there are a lot of housewives who just love *Under The Bridge*... but don't know anything about our music (Red Hot Chili Peppers: *Shock Treatment*, Feb. '95, p. 66). I happen to be a housewife, mother, etc., who ran out and bought the tape for *Give It Away* and happen not to like *Under The Bridge* because it's too mellow. He might also reconsider how many "little girls" walls are adorned with his picture (p. 67). As far as I'm concerned, he and the Red Hots are passe. I even gave my tape away to my 16 year-old daughter. My sons don't even like them anymore. My walls will be filled with gorgeous Kevin Martin of Candlebox. Maybe Kiedis better concentrate on being thankful to his fans rather than pissing them off.

Just a "little ole Mom" who does know something about music

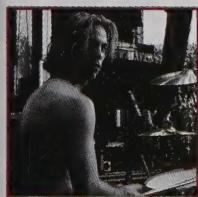
Danzig misunderstood

As I read the March issue, regarding Glenn Danzig, I was shocked that now after he's been labeled so many other ridiculous things, he's also accused of being racist— built up on the fact that he's proud of being white. I've seen many other races who go around preaching how proud they are of their race, while wearing clothing boldly print-

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ing their belief, yet that's O.K.

It's obvious that the people who are stirring up these rumors and wild accusations probably have no life; don't understand the lyrics, are possibly scared of someone they're unable to understand, or maybe they're just jealous. I would like to tell them to get a life, have some actual proof to back you up, try to broaden your minds to something different, or just find a hobby.

I can't believe there are people (so called fans) who feel like Danzig is selling out because they've done videos for MTV. If they paid more attention throughout the past years, they might have realized that Danzig is the least likely band to sell out to anybody. From what I've learned about Glenn, he does things his way or no way, unlike 99 per cent of the bands today who've already sold out and are no longer around, or do everything built around others' standards, as if they're puppets without minds of their own.

Just look at how long it's taken Danzig to put videos on MTV. Maybe it's taken Danzig awhile to finally achieve the acknowledgement they've earned and deserved. But they've gotten it on their terms.

Lisa of Long Beach

In defense of Glenn Danzig (March 1995), I'm happy that he speaks from his heart. He's a brutally honest individual who's dissatisfied with what our world has become, and he uses demonic terminology to explain and express his viewpoints. I just started getting into Danzig music during December, 1994, and I do listen to the lyrics of his songs. I don't perceive him as Satanic. For example, when listening to the song *Godless* from **How The Gods Kill-Danzig 3**, I perceive that song as an anti-child abuse message song and I really like that. Maybe other fans or non-fans see it as something else. In *Heart Of The Devil*, I felt Glenn was informing us that everyone possesses some negative qualities—but it's more inherent in certain people whose negativity really borders on the sinister.

As far as Glenn Danzig being "some sort of racist," oh please! There is nothing wrong with him being proud of who he is. He didn't select his nationality and he shouldn't be made to feel guilty about it. I didn't select my nationality and gender (African-American girl), but I'm proud of being both and so far, I haven't read any racist comment from him in this magazine or any other. *Son Of The Morning Star* from **Danzig 4** shows that he's anti-racist.

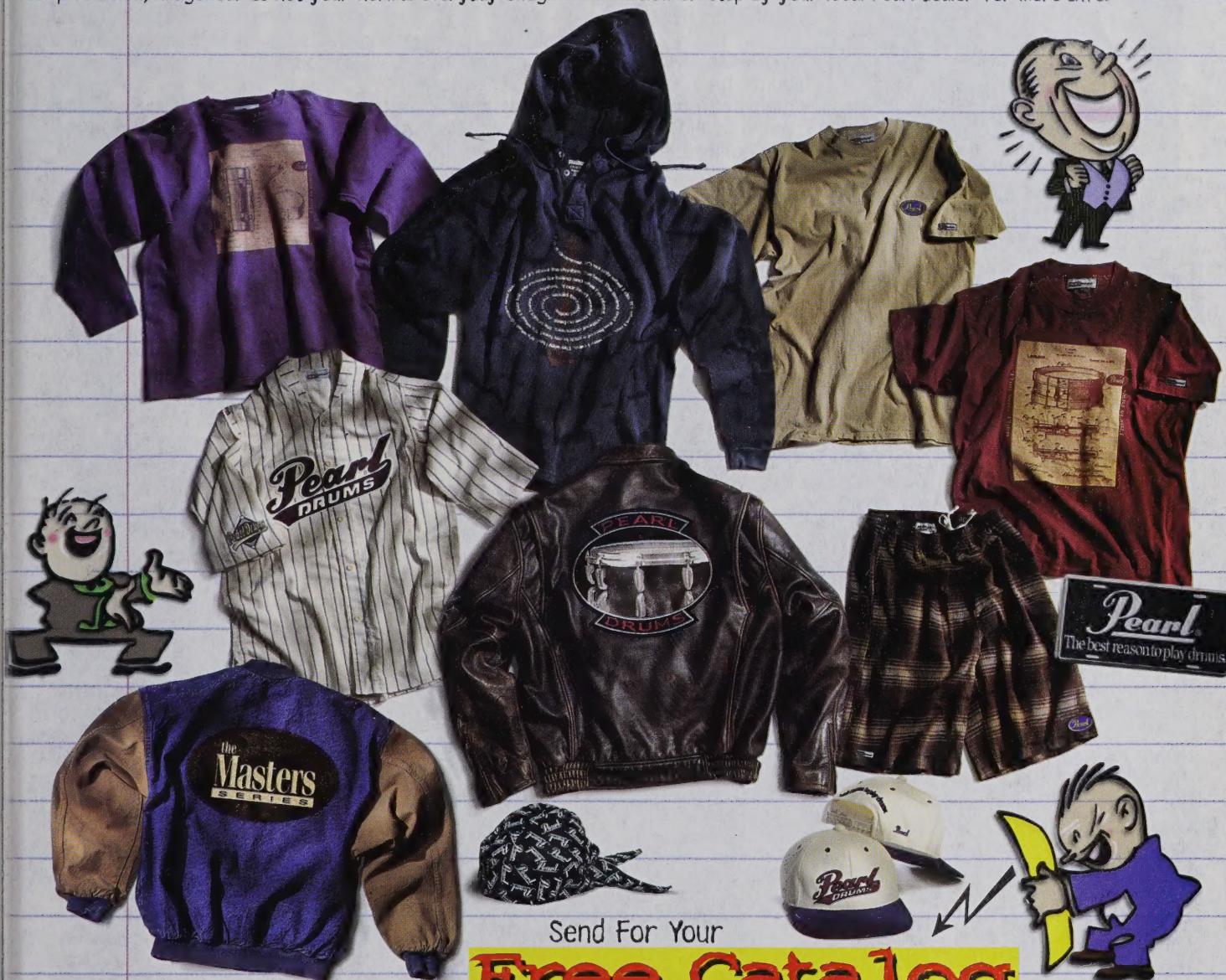
And about Danzig videos being aired on MTV—good! It gives me and other Danzig fans a chance to see them—and a chance to see Glenn.

LaChoynne F. McLean
Camden, New Jersey

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LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

YEAH! YEAH! YEAH!: REGULAR readers of this space are undoubtedly aware of the new material headed our way from the Fab Four, as it's already been one year since we broke our exclusive about the biggest rock reunion in history.

No matter that the late John Lennon has been stolen away from us 15 years this December, *Free As A Bird* is flying our way and one thing we'll guarantee: Minds will be blown!

Here's the scoop from our inside snoop at the BBC in London, Lucky Liam. "Listen, guv'nor," Liam chirped via trans-Atlantic telephone, "It's not at all as eerie as Paulie's making it out to be. Still, hearing *Free As A Bird*, did send a shiver down me back. John's vocals are incredibly beautiful and his piano playing is the icing on the cake."

Of course, *Free As A Bird* and at least one other track featuring the surviving Beatles is headed our way before the holidays as part of a 10-hour video series which the guys are calling **Anthology**.

As P. McCartney commented, "It's spooky to hear John singing, but it's beautiful. People said it was impossible, yet, we pulled it off. We thought, 'We'll show you!'"

COMMENT: Once more, everything old is new again. No doubt fans of the Beatles will propel this electronic reunion to the top of the world's charts in short order.

Forget the naysayers, it's great to have 'em back, even if for a fleeting moment. Yeah, yeah, yeah!!!

SECRET STUFF: Insiders are chuckling about the well known group that blew off a big awards show, yet, managed to materialize in the same city at 1 A.M. to jam at a well known El Lay nightspot. These guys possess ultimate cool and knew they weren't gonna' win anyway, so who cares? Can't say any more 'bout this 'round here!!!

NO NAMES PLEEEZE: That aging English guitar hero has the missus steamed to high heavens as he escorts his lovely young squeeze all about town. Might his long-suffering better half be ready to ring up a barrister any moment now? He keeps coming up with story after story, yet, somehow he still can't explain!!!

ROCK WIRE REPORT: So glad to report that REM drummer, Bill Berry, is doing well, thank you, after his brush with death earlier this year. Thank God the musician was in Lausanne, Switzerland

when stricken with two aneurysms. Brain surgery saved his life...Has Lenny Kravitz found a Hendrix tune Jimi wrote yet never recorded? Rumors say yes!...

Congrats to Slaughter. A new album on CMC Records is on the way. We knew all along you dudes would land on their soft cat's paws. The new material amply demonstrates Slaughter has certainly not lost touch...Are the Clash headed for this summer's Lollapalooza tour? Just asking! Joe Strummer and his mates haven't done it together since '85 and this is one we'd really like to see happen. Hmmm!

QUICKIES: Pearl Jam has joined up with the late Bill Graham's company which will piece together their North American tour. Eddie Vedder and his band have pointedly asked for outdoor venues to be emphasized. It's just a personal opinion, but, if we were one of the suits at TicketMaster we'd be less than calm these days since PJ show no signs of backing off their contention that T is a virtual concert monopoly all across our land...

Might Courtney Love and Trent Reznor surprise us all? And if so, what will CL's "Friend," Rain Phoenix, say 'bout it? That said, please remember Ms. Love is as unpredictable as the day is long...Slayer blew minds last time thru Gotham with a riveting set that left us utterly winded by the time it wrapped...

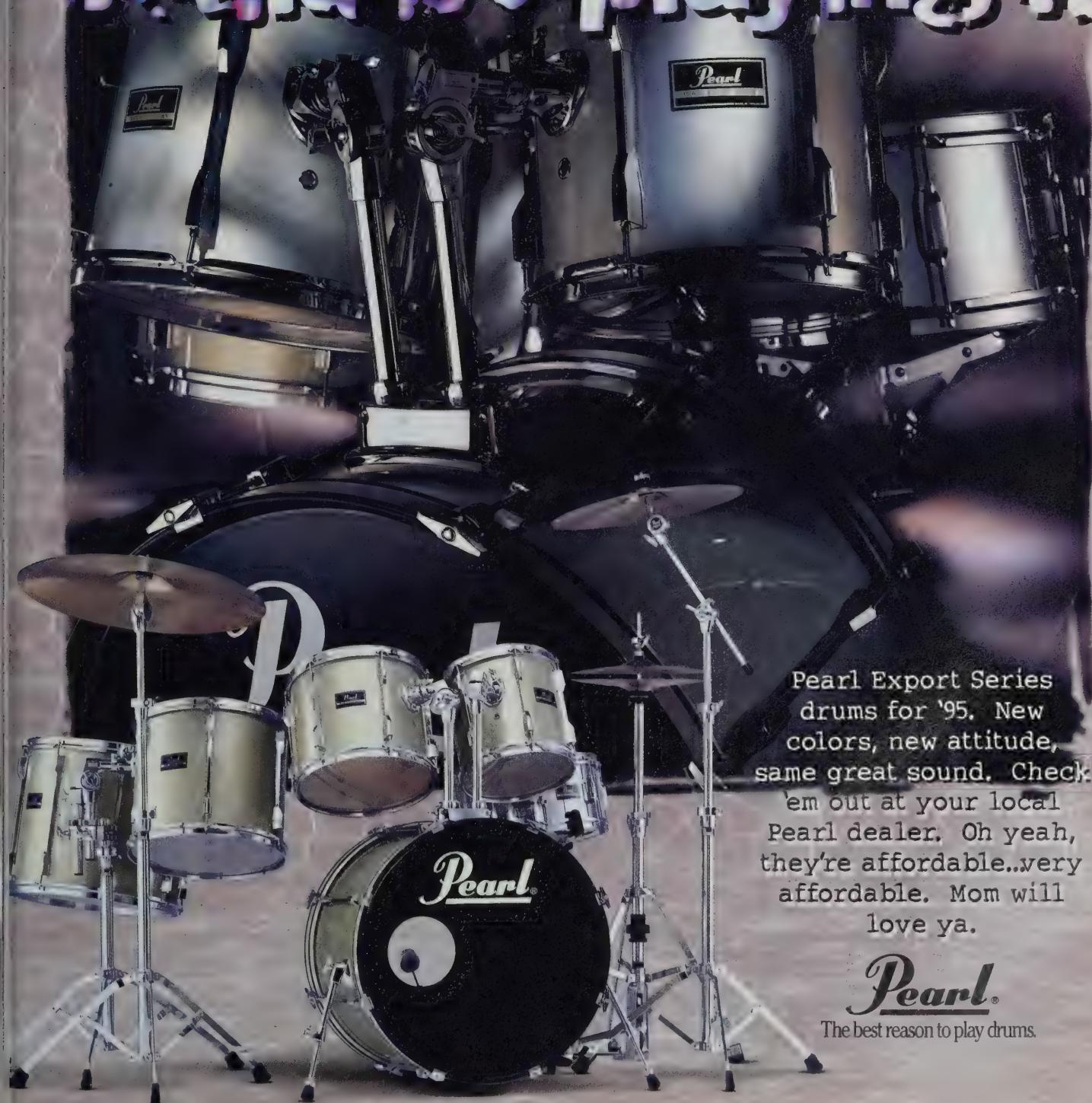
We can't understand how the folks in Hershey, Pa. could have turned down the offer of 2,000 pounds of free food from Dave Mustaine and Megadeth. One "charitable" (ha-ha-ha) organization sniffed, "This band is pretty hard-core. It gets into the issue of promoting drugs and alcohol." Sure, and those were **friendly** Indians that "greeted" General Custer. Like a hungry kid would actually care where the food came from. Gratified to report that, by and by, the Catholic Church eventually accepted the grub and were glad to have it; Well done, Megadeth...Speaking of charity, our buddies in Kiss gave a little back recently when they raised \$10,000 for the survivors of the Kobe earthquake in Japan. Their two week campaign was a complete sellout...The Stones demanded (and received) a cool \$83 a ticket for their stadium gigs in Johannesburg. The European leg of the **Voodoo Lounge** opens right 'bout now in Stockholm, Sweden.



**Megadeth's Dave Mustaine:
Doing good deeds.**

SEE YOU NEXT MONTH. Until then, remember: *Sometimes it's wiser to stop, listen, be still and know!*

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ROOTS

BY STEVE PRESCOTT

Each issue, **Hit Parader** journeys back in time with a rock star to learn about his formative years. This month's time traveler is AC/DC's legendary minimate, Angus Young.

AC/DC's Angus Young was probably born with a red Gibson SG in his hand...and a schoolboy suit on his back. Those two items have become intimately connected with the pint-sized guitarist over the last two decades, the trademarks of one of rock's most truly unique personalities. Growing up as the youngest boy in a large family in the outskirts of Sydney, Australia, by the time Angus was old enough to know one power chord from another, his older brother George (who later went on to produce many of AC/DC's early albums) had already launched a successful music career as a member of the Easybeats, a band that enjoyed a string of post "British Invasion" hits in the '60s. George's success spurred young Angus—along with his brother Malcolm—to follow in his older brother's footsteps; in fact it's hard for Angus to remember a time when his only goal in life wasn't to be in a rock and roll band.

"Having someone in your family who is in a band is obviously a big influence on your life," he said. "My family had always enjoyed music, and while I was growing up there were always all sorts of instruments lying around. I imagine if I was the first kid in the family who wanted to pursue music as a lifestyle my mom might not have been too happy. But since my brother had already done it, my life was made a lot easier."

While there were a variety of instruments to choose from, Angus fell in love with the guitar when he was still in knee pants. (Come to think of it, he's still in knee pants.) Back in the late '60s and early '70s, Australia was far

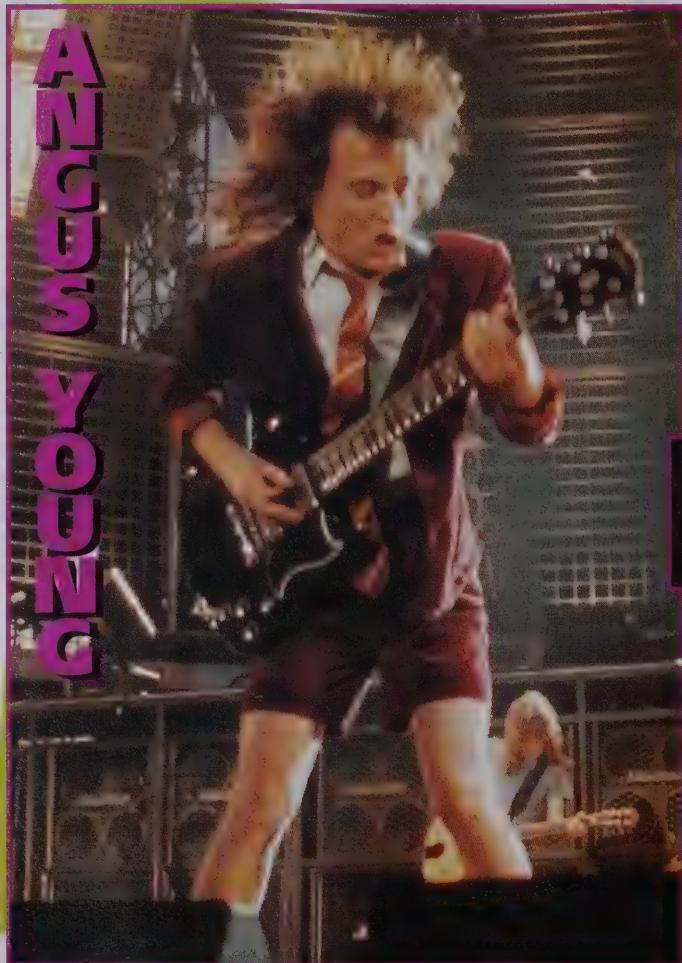
from a rock and roll hotbed, but music did reach Down Under from both America and England, and young Angus went out of his way to listen to everything he could get his hands on. Even though he was still underage, he started hanging out in Sydney's notoriously sleazy music clubs, and after a short while, his reputation as the best young guitarist in Australia began to draw attention from all corners of the continent.

"The music clubs in Sydney at that time were kind of scary," he said. "It was almost like those American wild west saloons. Almost anything could happen there—but it was a lot of fun for a young kid. I'd go to those clubs right from school. Most of the guys who were hanging out there were much older and really

that every Aussie teen was forced to wear, he would hang out doing whatever odd jobs he could find until the real action started later in the evening. His unusual appearance and unbridled energy once he got on stage soon had the clubs fighting for his services, and slowly but surely the legend of Angus Young began to grow. Much to his mother's chagrin, within months brother Malcolm was joining him on stage, and the foundation of what would eventually become AC/DC was born.

"Once my brother started playing in the same bands, we knew where our lives were headed," Angus explained. In fact, I think we knew we were going to play rock and roll even before that. We never thought about fame or fortune, and we would have been shocked if you had told us of the success we would eventually have. Back then it was just all for fun."

It would still be a number of years after those first club dates that AC/DC would actually come together. In fact, it wasn't until after the Young clan had decided to move to England, where Angus and Malcolm would encounter a tattooed, drunken vocalist named Bon Scott, that all of the brothers' musical aspirations began to come more clearly into focus. But



Angus Young: "Having someone in your family play music is a big influence on your life."

once they did, Angus and band started a rock and roll juggernaut which is still riding high today. Despite Scott's tragic death, and a series of personnel changes that have seen AC/DC's roster in a near-constant state of flux, Angus has continued to be metal's demented schoolboy, rock's riff master supreme, the true Thunder From Down Under.

"I never really thought about where playing rock and roll would lead me," Angus said. "Maybe I thought it would be straight to prison! Rock and roll is all I know, it's all I've ever done in my life. But it's still as exciting to me as it ever was. Having our new album ready to go is very satisfying to me because it gives us another chance to go on the road and do what we do best. Playing rock and roll is still as much fun for me as it was all those years ago in the clubs back home."

tough looking. For some reason they gave me a chance. They'd let me play with their bands, and once they found out that people were actually coming to see me play, they started advertising the fact that I was with their band. They'd put up signs saying 'come see the baby guitar star!'

Angus would arrive at the clubs each day in the late afternoon—the moment he could escape the classroom. Still clad in the schoolboy outfit

“SABIAN AA... you get power, you get cut... you get heard.” -Chad Smith



“There's only one way to play with the Chili Peppers: LOUD! We're crazy with the volume, cranking out the grooves.

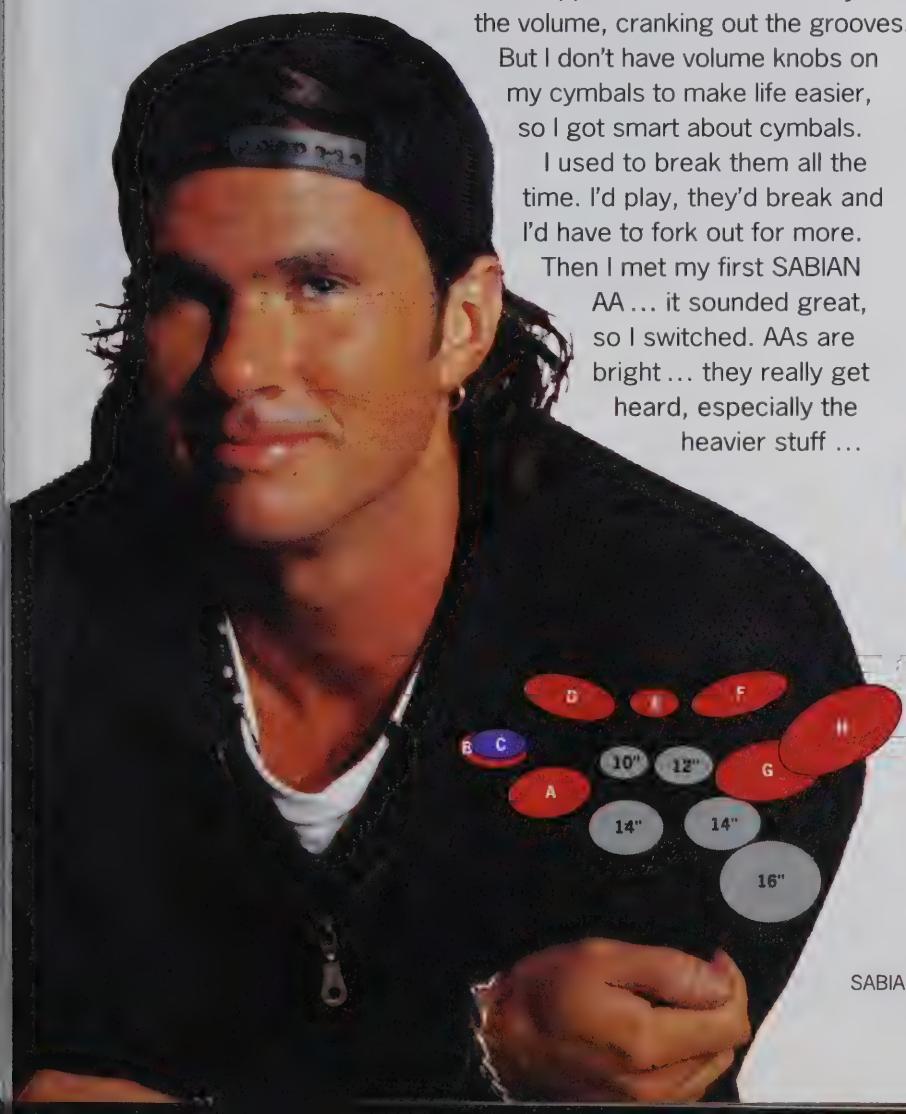
But I don't have volume knobs on my cymbals to make life easier, so I got smart about cymbals.

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GAME BYTES

BY JEFF KITTS

BEYOND OASIS/Genesis/Sega

If *Streets Of Rage* were a role playing game with Aladdin-like characteristics, it would be Sega's new *Beyond Oasis* Genesis cart. Just imagine a traditional fighting game (the beat-'em-up-and-go-right type, not a *Mortal Kombat*-style one-on-one) with a strange overhead view and a few key RPG elements like hit points, spells and various forms of magic.

As Prince Ali, your mission is to use the golden armlet you just found to find the one who wears the silver armlet and stop his evil doings. Ali's quest requires him to find four spirits—Water, Fire, Shadow and Plant—each of which is guarded by a horde of enemies. Ali uses his dagger and the occasional punch to dispose of enemy personnel, and can even find better weapons along the way. And not only will he need to find the necessary spirits, but he must also learn to use them correctly. Knowing when to unleash a "flame breath" or a "magic storm" can be crucial to getting through a level. Ali must also pick up various items in order to replenish his Hit Points and Spell Points, including cheese, fish, steak, roast beast and toadstool. There are plenty of other necessary items located in the land of Oasis, like spirit summoners and restorative Elixirs, which means Ali should never pass a treasure chest without opening it!

The graphics in *Beyond Oasis* are nice and colorful, although lacking in detail and realism. But the sounds are truly some of the most rinky-dink to ever poison a game. Control is decent, although fighting can be awkward because of the weird overhead view (the focal point of the game is fighting, and yet somehow you never feel as though you're engaging in actual combat). All this adds up to a mildly entertaining game that would have fared better a few years ago, rather than in today's high-standard times.

GRAPHICS: 7.5/SOUND: 4/CONTROL: 7/SAVE: yes/

OVERALL: 7.5

METAL HEAD/Genesis 32X/Sega

With *Metal Head*, Sega's much-hyped 32X Genesis upgrade begins to show some of its true capabilities. In this battlemech competition, you control a giant mech and walk up and down city streets in search of other mechs (and in case you can't figure this out for yourself, your objective is to blow the other mechs to bits). Sound like fun? It is, at least temporarily. The problem is that, after a few rounds, the game gets rather repetitive. Annihilating enemy mechs can be a blast, but *Metal Head* would definitely have benefited from a more involved mission objective than the standard kill-or-be-killed fare.

But on a positive note, the graphics in *Metal Head* are gorgeous—streets and buildings look like, well, streets and buildings. Everything is beautifully drawn and moves in response to the direction of your mech. Of course, the folks at Sega could have spent a little less time on the detail of the graphics and put a bit more emphasis into the things that really count—like explosions! For starters, when an enemy mech explodes, it merely breaks apart and disintegrates with barely a trace of smoke or fire. Also, when your guns accidentally

(yeah, right) nail a building, you would think you'd be able to see some damage—but no, grenades, chain guns and all other forms of weaponry simply bounce off these buildings. And shall we talk about sound? Can you say A-W-F-U-L? Imagine silent (that's right, *silent*) guns and grenades, not to mention the worst happy-happy-joy-joy music in gaming history playing throughout each level.

Controlling your mech can be a chore, but once you get the hang of it, you'll be able to explore the urban terrain with ease. And while your mech does seem to be zipping around the streets at a good speed, the truth is that this game feels incredibly slow—hand-crampingly slow. Full 360-degree rotation is possible (one of the 32X's more useful attributes), but it takes forever to get your mech to spin around (and by that time, you've taken a facefull of bullets).

While certainly a decent effort, *Metal Head* does not justify the 32X's \$150 price tag. And since the same goes for every other 32X cart out there, do yourself a favor and pass on the 32X altogether—it's the only sure way to avoid getting sucked into Sega's never-ending hype machine.

GRAPHICS: 9/SOUND: 7/CONTROL: 7.5/SAVE: no/
OVERALL: 8

DESERT DEMOLITION/Genesis/Sega

Of all the video games based on classic cartoon characters that have been released over the years, Sega's new *Desert Demolition* starring Road Runner and Wile E. Coyote is by far the most true to its animated inspiration. Depending on which character you chose,



Desert Demolition: True to its comic inspiration.

your goal is different: as Wile E. Coyote, you're out to catch the speedy Road Runner and collect Acme Stamps, and as the Road Runner, you have to avoid the persistent Coyote while also collecting stamps. But the fun of this game is not in the concept or storyline—it's completely and totally in the execution. When you play as the Coyote, things happen exactly as they do in the cartoon: run into an explosive barrel and he burns to a crisp; get nailed by a falling rock and he gets flattened like a pancake; get shot out of a cannon and he'll smack into the first solid object—and fall to the ground in a lifeless heap. The gags are everywhere, and each one is funnier than the last.

The same goes for the Road Runner. He's super-fast, crafty and evasive, knows only two words ("Beep! Beep!") and eats little mounds of birdseed just as he does in the cartoon. The graphics in *Desert Demolition* are very good (nothing special, although they do bear close resemblance to the actual cartoon settings—yes, boxes stamped "Acme" are everywhere). It's these details, not to mention the terrific character animations and movements, that make *Desert Demolition* such a treat. However, while this game does a magnificent job living up to the animated original, the truth is that the actual gameplay really isn't much fun. It's the standard run, jump and pick-things-up platform adventure you've seen and played a million times before. And that's a shame, especially since 3 had just about all the makings of a truly special game.

GRAPHICS: 8/SOUND: 8/CONTROL: 7.5/SAVE: no/
OVERALL: 8



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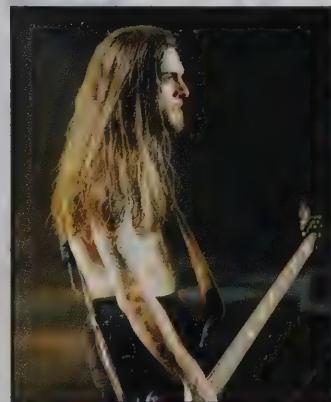


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Photography by Vernon Vega and Joe Giron



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CAUGHT IN THE ACT

Since the middle of last year, when they first went on tour to support their latest album, **Smash**, the Offspring have evolved from a highly regarded, yet marginally successful punk rock band into one of the reigning commercial forces of the hard rock realm. With sales for their disc now past the three million level, and tickets to their shows more in-demand than 50 yard-line stubs to the Super Bowl, this Southern Cal unit is about as hot as a rock and roll band can get.

Much of the unadulterated fan adoration that has become one of this band's major calling cards was apparent when more than 3,000 supporters packed the less-than-spacious hall in which the group was scheduled to play that evening. And that outpouring of support would continue unabated for the next ninety minutes, until the last note of the last song of the last encore began to fade. But even as they anxiously awaited the Offspring's on-stage arrival, the packed house was in mid-set form, moshing to the pre-recorded sounds of everyone from Corrosion of Conformity to the Beastie Boys— yet that response was nothing compared to the chaos that instantly reigned once vocalist Dexter Holland, guitarist Noodles, bassist Greg Kriesel and drummer Ron Welty hit the spotlight.

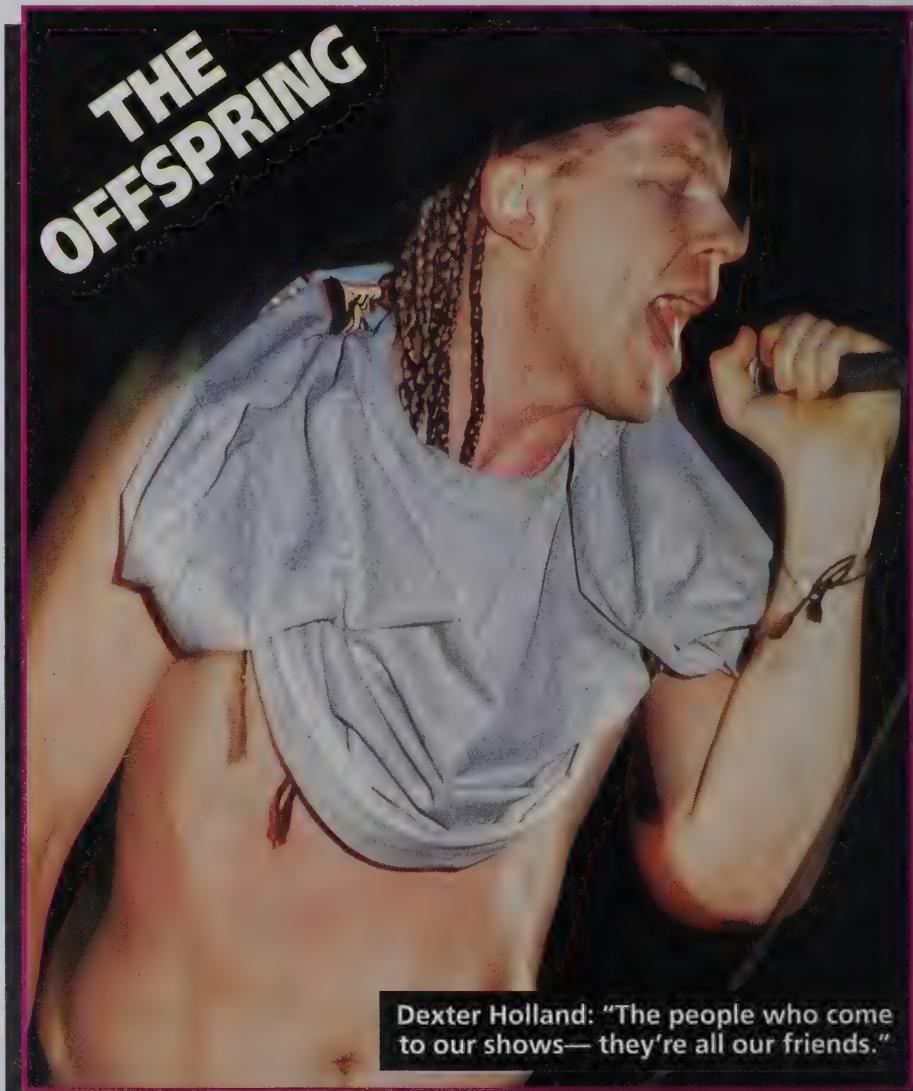
"These people, they're all our friends," Holland said about the crowds that attend the band's nightly musical festivities. "There's an immediate bond between us. We're singing the songs about our lives—and apparently theirs as well. There's no barrier between us, we're all in there responding to the same things."

The frenzied fan response afforded such tunes as the Offspring's recent MTV hit *Come Out And Play* and the power-riff driven *Killerboy Powerhead* gave ample evidence of this band's unique link with their audience. But what was perhaps even more surprising was the crowd's willingness to accept *anything* this eclectic foursome threw their way. Whether it was a typically up-beat rocker like *Self Esteem*— a song that mixes

pure pop approaches with tinges of punk energy— politically-drenched tunes like *Genocide* or their infectious, ska-inspired ode, *What Happened To You*, the fans responded accordingly— listening intently (through still moshing) or dancing wildly as the musical mood shifted. While many in the predominantly teen audience weren't even alive when the Offspring's musical antecedents— most notably the Ramones and The Sex Pistols— were wailing away in the late '70s, they seemed to respond perfectly to the group's updated retro-rock ramblings. The bottom line for everyone involved, however, was that the Offspring on stage is just a full-throttle frat party from start to finish.

years ago? That seems kind of silly."

Silly indeed, a fact supported by the unabated roar of approval that greeted every on-stage pronouncement from Holland's mouth. When he pulled a lucky fan out of the audience and asked him to join in on the chorus to *Come Out And Play*, or when he invited other audience members to hop up on the band's performance platform and stage-dive, there was a feeling of camaraderie present too rarely seen these days between a band and their supporters. With their tongue-in-cheek approach and fun-loving attitude, the Offspring represent a near-perfect antidote to the gloom-ridged Sounds Of Seattle that predominated the first half of the decade. As shown on their multi-platinum album and in



Dexter Holland: "The people who come to our shows— they're all our friends."

"I don't really think it's that important if our fans— or the media for that matter— place the music we're making in some sort of historical context," Holland stated shortly before going on stage. "Does it matter whether or not someone hearing our music, or any of the music made by today's bands, is familiar with what might have happened 15 or 20

their incredible stage show, this is one band that's never going to let the pressures of success bring them down.

"We're just four friends hangin' out and having fun," Holland said as he relaxed after the show. "If you can't have a good time playing music with your friends, then you really just can't have a good time."

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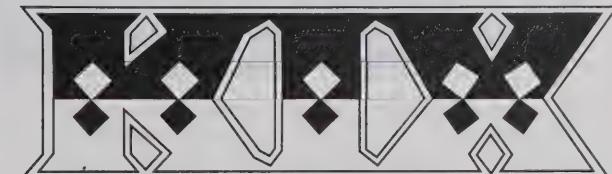


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PICK AIC

BY ROBERT SANDERSON

Ever since 1992, when fans got their initial taste of Alice In Chains' vocalist Layne Staley as he growled out the lyrics to the band's first single and video, *Man In The Box*, the toussle-haired front-man has remained one of the rock form's most mysterious figures. Over the ensuing years, as AIC's popularity continued to skyrocket due to the success of albums like *Facelift* and *Jar Of Flies*, Staley's star status continued to ascend in kind—despite, or perhaps partly because of his well-documented battles with drugs and drink. Finally, in the middle of last year, his dangerous predilections forced the band to cancel their world tour, causing a major rift to form within Alice In Chains. Almost instantly word began to spread throughout the music world that Staley was on the outs with his bandmates, and that it might take nothing short of a minor miracle to keep the band together. At almost the same time, the rumor mill began speculating about what Staley's next career move might be.

Well, it's now nine months after Alice In Chains reached their crisis moment with Staley, and the smoke has begun to clear concerning both the singer's and the band's future. To the surprise of many, Staley is apparently *still* very much a member of AIC—and they're rumored to be all working together in the studio at this very moment. But, at the same time, he's *also* a member of Mad Season, a band that features the talents as Pearl Jam's guitarist Mike McCready, Screaming Trees' bassist Barrett Martin and Seattle-area drummer Baker. As shown on their debut disc, *Above*, despite their prestigious pedigree, Mad Season is a totally unique entity apart in sound

and style from any of their illustrious counterparts. While elements of such hard-hitting songs as *Wake Up*, *X-Ray Mind* and *November Hotel* may be somewhat reminiscent of classic AIC or Pearl Jam, with Staley writing a majority of Mad Season's tunes (Jerry Cantrell writes virtually all of the Chains' songs), each bears a special stamp of individuality.

"I like writing songs now more than I did a few years ago," Staley stated. "It probably has to do with the fact that I taught myself how to play guitar a few years ago, and that

MAD SEASON



Layne Staley: Out of season—or out of chains?

allowed me to write a lot better. In Alice In Chains, Jerry encourages me to write, but he's got so much already covered. I need an outlet."

Whether or not Mad Season is merely a one-shot outlet for Staley's newly energized writing skills, the band has already created quite a stir. Since playing their first Seattle-area shows in late 1994 as the Gacy Bunch, Mad Season's

passion and energy has impressed everyone who has been fortunate enough to catch this band's act. Their best known public showcase came when the group was provided a unique forum last January when none other than Eddie Vedder introduced the band on Pearl Jam's *Self Pollution Radio* show, during which Mad Season performed two songs; *Lifeless Dead* and *I Don't Know Anything*. In fact, prior to the release of *Above* in March, a number of radio stations had "bootlegged" those live recordings and played them ceaselessly, reflecting the demands of their listening audience.

"We tried to get those radio stations to stop playing those live songs," said a spokesperson at Mad Season's label, Columbia Records. "It was totally against copyright laws. But what are we gonna do? How mad can we really get? The music is great, and those live songs served as a perfect introduction to the album. By the time the record came out, the fans were really ready for it."

Somewhat ironically, there has been scuttlebutt in certain rock circles that the same folks at Columbia who are

"I like writing songs now more than I did a few years ago."

speaking so glowingly about Mad Season in public, are trying to bury the disc in private. The reason? It just so happens that Alice In Chains is also signed to Columbia, and executives at the label don't want Staley's focus taken away from his tenuous working relationship with AIC. If *Above* goes on to sell perhaps 500,000 copies, with a minimum of label support, all parties would hopefully be satisfied; Staley would have asserted his independence,

yet the commercial dominance of Alice In Chains—a band that has sold a combined total of eight million copies of their three releases—would have been maintained.

"It's all music," Staley said. "You can't say 'this song sounds like this and that song sounds like that.' My writing means a lot to me, and I plan on doing more of it in the future."

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GWAR	HELL-O	14004	14.00	9.00
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GWAR	THIS TOILET EARTH (LIMITED EDITION WITH EXTRA TRACK)	53890	15.00	10.00
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GWAR	THE ROAD BEHIND - EP	53905	12.00	7.00
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GHALLOWS EYE	DEATH AND INSANITY	14059	12.00	7.00
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GHALLOWS EYE	HEIR APPARENT	14061	11.00	N / A
GHALLOWS EYE	A DISTANT THUNDER	73403	11.00	6.00
GHALLOWS EYE	NOSFERATU	73419	N / A	6.00
GHALLOWS EYE	TORTURE KNOWS NO BOUNDARIES	72170	N / A	6.00
GHALLOWS EYE	THE BREAKING POINT	73415	11.00	6.00
GHALLOWS EYE	THE EDGE OF INSANITY	2209	11.00	6.00
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GHALLOWS EYE	FEAR, HATE AND POWER	72162	N / A	6.00
GHALLOWS EYE	IGNORANCE	45399	11.00	6.00
GHALLOWS EYE	POSSUM	14082	11.00	6.00
GHALLOWS EYE	HERETIC	14083	11.00	6.00
GHALLOWS EYE	INTRUDER	1901	11.00	6.00
GHALLOWS EYE	PSYCHO SAVANT	26269	11.00	6.00
GHALLOWS EYE	A HIGHER FORM OF KILLING	72416	11.00	6.00
GHALLOWS EYE	AMPLE DESTRUCTION	2203	12.00	7.00
GHALLOWS EYE	JESTERS OF DESTINY	72228	N / A	6.00
GHALLOWS EYE	IN A HASTA-LICIA MOOD	72229	N / A	6.00
GHALLOWS EYE	NOSEBLEED	26483	11.00	6.00
GHALLOWS EYE	TRUTH	72215	N / A	6.00
GHALLOWS EYE	ESCAPE FROM PAIN - EP	26247	11.00	6.00
GHALLOWS EYE	SOUL CANES	45100	11.00	6.00
GHALLOWS EYE	KILLERS	72421	11.00	6.00
GHALLOWS EYE	MENACE TO SOCIETY NEW	14083	14.00	9.00
GHALLOWS EYE	THE SPIDER'S LULLABYE NEW	53965	14.00	9.00
GHALLOWS EYE	GIVE EM THE AXE	71078	N / A	6.00
GHALLOWS EYE	LOVE YOU TO PIECES	72857	13.00	8.00
GHALLOWS EYE	THE MURDERESS METAL ROAD SHOW	72113	13.00	8.00
GHALLOWS EYE	VISUAL LIES	72828	N / A	8.00
GHALLOWS EYE	PREY	72409	12.00	7.00
GHALLOWS EYE	ROLLIN' THUNDER	71113	N / A	6.00
GHALLOWS EYE	MALICE	73413	N / A	5.00
GHALLOWS EYE	CRAZY IN THE NIGHT	73415	N / A	5.00
GHALLOWS EYE	DOWNTOWN DREAMERS	73234	N / A	6.00
GHALLOWS EYE	GIVE EM THE AXE/YOU AXED IT (2 IN 1)	72419	12.00	N / A
GHALLOWS EYE	IN THE SHADOWS	53892	14.00	9.00
GHALLOWS EYE	MERCYFUL FATE	53911	11.00	7.00
GHALLOWS EYE	TIME	53942	14.00	9.00
GHALLOWS EYE	ATTACK OF THE NEON SHARK	73410	N / A	6.00
GHALLOWS EYE	FIRST IMPRESSIONS	14016	12.00	N / A
GHALLOWS EYE	YOU AXED IT FOR IT	72036	N / A	6.00
GHALLOWS EYE	UP THE DOSE	72172	N / A	6.00
GHALLOWS EYE	UP THE DOSE/YOU AXED IT (2 IN 1)	72419	12.00	N / A
GHALLOWS EYE	IN THE SHADOWS	53892	14.00	9.00
GHALLOWS EYE	MERCYFUL FATE	53911	11.00	7.00
GHALLOWS EYE	TIME	53942	14.00	9.00
GHALLOWS EYE	FORWARD - EP	14017	10.00	5.00
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GHALLOWS EYE	INDULGENCE/ABSTRACT REALITY	14064	12.00	7.00
GHALLOWS EYE	INDULGENCE	72188	12.00	7.00
GHALLOWS EYE	ABSTRACT REALITY	72244	12.00	7.00
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GHALLOWS EYE	TEETH OF THE HYDRA (BEST OF OMEN)	14023	13.00	8.00
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GHALLOWS EYE	THE KILL	72219	N / A	6.00
GHALLOWS EYE	EPIDEMIC	26576	12.00	7.00
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FATES WARNING	SACRIFICE (REISSUE)	14051	12.00	7.00
FATES WARNING	SACRIFICE (REISSUE)	14052	12.00	7.00
FATES WARNING	SACRIFICE (REISSUE)	14053	12.00	7.00
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HARD ROCK HAPPENINGS

Pearl Jam are supposedly ready to release yet another album before 1995 draws to a close. With their touring schedule being virtually negated by their continuing war with TicketMaster, the band has chosen to take their abundant musical energies back into the studio. According to those on the scene, the songs on this new collection are even more eclectic than those that appeared on the group's critically maligned disc, **Vitalogy**. Look for veteran rocker—and staunch Pearl Jam supporter—Neil Young to make a guest appearance on a number of new PJ tracks.

The West Coast rumor mill continues to buzz about a supposed Kiss reunion tour—one featuring all the

band's original members, Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss. While it has long been known that Simmons has a few problems with the concept, it's taken until now for Stanley to even consider again sharing a stage with his former bandmates. While there are still a number of hurdles to clear before this much-anticipated event could take place, it appears as if we may yet get a chance to see rock's original Costumed Crusaders back together once again.

With Chris Cornell's recent vocal problems now completely gone, Soundgarden has reentered the recording studio to begin work on their next album. Originally it was assumed that once Cornell's health improved, the band would choose to make up some of the concerts they had to cancel last summer. But the decision was made to proceed with a new disc, and then undertake a *major* tour next summer. "Timing is everything," guitarist Kim Thayil said. "It would be hard to go on the road now and have the kind of momentum we enjoyed last summer."

Much controversy surrounds Columbia Records' handling of Layne Staley's recent *Mad Season* album. While the label agreed to have the band make a video for the disc, insiders believe that the record company

never fully got behind the *Mad Season* LP, preferring to have Staley return to the label's cash cow, *Alice In Chains*. Considering the delicate relationship Staley currently has with the other members of AIC following his spate of recent drug problem, such a move could prove costly. Staley is known to walk to the beat of his own drummer, and if he senses Columbia gave his effort the short end of a long stick, he may rebel with more immature actions.

Eddie Van Halen recently told of a surprise meeting with former vocalist David Lee Roth. "I was walking down a street in New York with my wife and my son," the guitar great said. "We were just kind of window shopping, just minding our own business when we saw him walking towards us. Dave just walked right by us without even stopping to say hello. I don't know if he didn't see us or just wanted to ignore us. My wife was the first one to stop and say hello, and she asked that he come over and talk to us. We really didn't have very much to say. I shook his hand and wished him luck, that was about it."

Motley Crue have supposedly decided to go in a "very extreme direction" on their new album. Apparently attempts to turn back to the pop/metal style that first won

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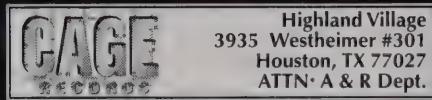
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them fame and fortune proved to be less than satisfactory, partly because vocalist John Corabi felt more comfortable with heavier, more challenging material. This, of course, comes in the wake of rumored talks between Nikki Sixx and former vocalist Vince Neil about having Vince rejoin the Motley men.

Green Day's Billie Joe reports that he hopes his band can live up to everyone's expectations when the band's new album is finally released. "It's kind of a different attitude now," he said. "People actually know who we are and are waiting to hear what we come up with next. Last time, nobody knew about us, so whatever we did was new and exciting. But we're not gonna let any of that have an effect on us. We're just gonna go into the studio and have as much fun as last time."

The latest sadly amusing story coming out of the Guns N' Roses camp is that vocalist Axl Rose recently gave serious consideration to taking some sort of legal action against his long-time friend/bandmate, Slash, over material contained on the guitarist's recent Snakepit effort, **It's Five O'Clock Somewhere**. Evidently Rose was familiar with a number of the tunes contained on the disc, and believed that they were destined for the next G N' R album. He was so upset upon discovering their inclusion on the Snakepit disc that he consulted with his overworked attorneys about seeking legal recourse. For his part, Slash insists that while he did play a few of the songs for Rose, the singer had dismissed them as "too retro."

Fan response to the national Page/Plant concert tour has been almost unanimously positive. While some supporters would like to have seen more of the songs played in the pedal-to-the-metal style of the pair's former band, Led Zeppelin, for most the chance to merely witness this legendary twosome in action more than compensated for this minor inconvenience. The question now becomes what the pair might choose to do at tour's end. With things going along so well, will they choose to stay together and record a new album? The answer apparently is a resounding yes!

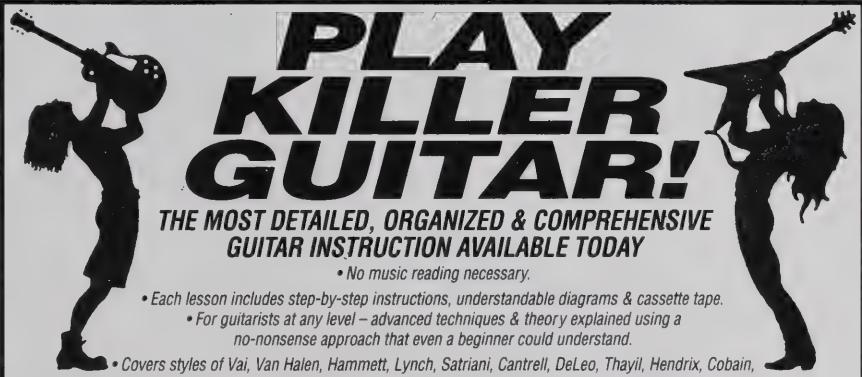
Despite constant talk to the contrary, the Stone Temple Pilots are not only recording their third album, but they actually seem happy about it! According to vocalist Scott Weiland, the petty differences which affected the band during work on their highly successful second effort, **Purple**, are all but absent this time around. But now, we wonder, will all this "good will" have a negative effect on the

musical chemistry of the band? "We were all pretty content during the recording of the first album," Weiland replied. "And the music was pretty good on that one."

Tesla still haven't decided whether or not to add a new guitarist. Since the departure of axe master Tommy Skeoch earlier this year, the Sacramento rockers have continued on as a four-piece, with Frank Hannon handling all the guitar responsibilities in concert. According to vocalist Jeff Keith, the band enjoys the streamlined sound a single guitarist gives them, though he remains uncertain about how the band's lineup may change in the future. "In the studio it's easy to

double track your guitars," the singer said. "So there's no problem there. On the road this time it's been good, but maybe we'll do something different next year."

Metallica have been lying very low since they settled their lawsuit with Elektra Records late last year. But now word has begun to emerge from the West Coast that the boys are gearing up to begin work on their eagerly anticipated new album. It's now been over three years since the group's historic "black" album was released, and even with work underway, it seems unlikely that we'll hear any new Metallitunes until early 1996 at the earliest.



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Stone Temple Pilots' Weiland is an unusual character—he fluctuates between being a visionary for the generation that's one step beyond, and a poster child for the emotionally disabled.

"I was raised Catholic," is how STP's frontman lays blame for his somewhat twisted soul. "I am always ashamed and am shrouded by this impending feeling of doom. Those are ideas which are severely stapled to you when you're young."

But then there's the visionary part—yes, behind Weiland's glassy eyes lures a soul who sees something beyond the realm of "normal". It's the evil twin who has had a hand in creating some of the most melodic grunge to seep into the mainstream music market in recent years. STP—Weiland, along with bassist and songwriting partner Robert DeLeo, guitarist Dean DeLeo and drummer Eric Kretz—has managed to sell nearly eight million copies of its first two albums—*Core* and *Purple*. Now they're

back at it again creating another off-skew, masterful melange of classic rock stomp. On their third disc, STP is again collaborating with producer Brendan O'Brien on what promises to be the most hip, hummable band effort to date.

It's a safe bet that the new STP record will entice the masses. But quite ironically, STP have never been critical darlings. Fellow musicians have called them everything from "Clone Temple Pilots" to "Stone Temple Toilets." The media have christened the Southern California (San Diego, not LA) quartet "copycats" and "grunge poseurs."

"The last thing I wanted to do with this band was make everybody believe we had invented something," declared Robert. "Hopefully, we're just contributing. We're just trying to express ourselves."

On this new record, STP will be expressing themselves in an inventive, new way designed to make Star Trek and new tech fans proud. STP's next album will premier a new technology, called CD+. This new creation is designed to allow you to take a regular CD, put it into your computer and pull up all manner of visual information on the band. CD+ is even better than the old record albums, where you had all sorts of liner notes and booklets available to keep you busy while you listened to the album. Now you've got all that and MORE!

CD+ is a newly perfected technology. Months ago when they tried to put computer CD-ROM on stereo systems they noted a problem—5 percent of all stereo speakers would blow out, and do so with such intensity that the accident could cause permanent hearing problems. Needless to say the record companies don't need any lawsuits, so they waited to promote CD+ technology until everyone who played with their toys could be guaranteed that they'd walk away in the same condition they started in. Now that it works, Atlantic chose Stone Temple Pilots as the showcase for CD+. Pretty cool.

"STP is a perfect band to premiere this new technology," noted a record company insider. "Their audience is computer smart. They're going to love CD+."

Putting STP on CD+ was their record company's idea. Weiland did not dash up to Val Azolli, the president of Atlantic Records, start jumping up and down and chant, "We want to do CD+! We want to do CD+!"

STONE TEMPLE PILOTS KEEPIN' IT TOGETHER

BY JODI SUMMERS

often warring parties within STP at peace—at least for now.

Robert DeLeo and Weiland have been writing together for nine years; they are complete polar opposites and are often at odds. "We make ourselves suffer intentionally," is how Weiland describes the process of birthing an album. "You'll corner yourself and feed yourself death, and you don't even realize that you're doing it."

Weiland is a man who will lie in a bathtub full of water when he's upset and let his stress float away with the ripples. He's a strange bean, this fellow born Scott Kent in Chagrin Falls, Ohio, some two-and-a-half decades ago. Scott's parents split when he was a toddler and his mom remarried. Weiland is his stepfather's name.

As a kid Scott joined the Kiss fan club, and tried out for sports, until he realized he preferred rock music to football. At 16 he was taken out of music class on a stretcher—they stuck him in a mental ward for three months for reasons that remain mysterious. When he got out he called his punk band Awkward Position.

"My mind moves too quick for my mouth," justifies Weiland. Ever heard of anyone else with a childhood tale quite like that? It certainly represents a unique set of references. Robert too, is a weird egg: He was youngest of 10 children courtesy of his mom's various marriages. He grew up listening to his older siblings' music, stuff like the Mamas and the Papas and the Carpenters. Robert is an introvert, known to hang around his apartment in pajamas, and play with his 8-track recorder. Have you ever seen an 8-track recorder? It's in the trunk of the Edsel.

These two quirky personalities are the core of STP, a band that first called themselves Swing, then Mighty Joe Young (until they discovered it was the name of a still active blues singer). They toyed around with Shirley Temple's Pussy for a week, and finally ended up with the moniker Stone Temple Pilots.

STP have now become musical mainstays in the '90s...and with this new project, they'll be trendsetters. You'd think their accomplishments would bring a modicum of inner peace, but it hasn't.

"I won't allow anything in this business to take over what or who I am," declares Robert. "I was me before any of this happened and I'll be me after all this blows over."

"We met with them down in Florida, made a presentation and they liked the concept," noted Todd Fearn, CEO of Rev Entertainment—the company responsible for creating STP's CD+ content. "They loved what they saw, but they didn't really have much to say in terms of content. Our presentation was one of the first things they've seen, and it was WOW! But it was new to them."

What's going to be on this STP CD+? Things the record company has supplied to Rev Entertainment—photographs, biographical information on each band member, interviews. You can individually access any lyrics from any song just by a click. There will be full MTV videos plus unreleased backstage footage. And everything will be attractively packaged into an interactive interface. Sounds like a nifty, new gotta-have-it item, doesn't it? Perhaps CD+ will be the vehicle to keep the

"I am always shrouded by this impending feeling of doom."

WEILAND

HIT PARADER



White Zombie have their work cut out for them. Frontman Rob Zombie understands that, acknowledging the situation with a nod of his head. This move makes his dreadlocks twitch. Odd, very odd. Rob is definitely unique: a rocker, sure, but he's a type-A personality with a near-obsessive work ethic...just check out the layers on White Zombie's latest, **Astro Creep 2000: Songs of Love, Destruction and Other Delusions of the Synthetic Head**.

White Zombie's 21st century masterpiece required Rob, guitarist J., bassist Sean Yseult and drummer John Tempesta to spend the better part of last winter com-

White Zombie:
"The pressure is trying to come up with music you like."

didn't write a record trying to guess what people would like. We wanted to write something we thought was good."

Astro Creep 2000 has the thundering thunk of **La Sexorcisto**, as well as the innovative addition of audio commentary designed to make your flesh crawl; there are sounds to shatter your world and boggle your mind. It's quasi rock, quasi rave and very heavy, with the emotional range of a rhino in heat.

"This time we pushed everything to more of an extreme, so it doesn't just sound like ten songs that are exactly the same," Mr. Zombie declares. "Variety was our biggest challenge."

White Zombie went all out on **Astro**

WHITE ZOMBIE

TALKIN' THE TALK

pleting this magnum opus. Now that the tender process of creating an album is done—Rob is in the war room strategically planning the band's world onslaught. White Zombie's mission in '95 is to convert the world to *their* way of thinking—scary thought, huh?

"The studio is a drag. It's about as exciting as waiting in line at the bank," Rob admits nonchalantly. He is a casual kind of guy, perfectly content in a pair of Stubbies shorts and a tweaked, life-support stove pipe hat, even at dress up events. "The three months it took to record **Astro Creep 2000** really screws up your life. It occupies you from the moment you wake up until the moment you fall asleep every day. Nothing gets done and the rest of your life just goes to hell." He smirks. "Then you go on tour and it starts all over again, your life really goes to hell."

Last time out, White Zombie spent two years on the road pushing their album, **La Sexorcisto: Devil Music Vol. 1**. They

BY CAROLINE MELLON

played any dive that would give them stage space. They ravaged clubs, ransacked arenas, and closed down beer gardens. The record company finally got behind the album and hoisted **Le Sexorcisto** onto their shoulders to help it along. Their publicist talked until blood dripped from auditory canals. Promotions hypnotized disc jockeys into giving tunes like *Thunder Kiss* radio airplay. **Beavis and Butthead** deemed them cool, and the spell worked. White Zombie were ordained by the gods of rock and roll. They went platinum on their debut album. Now White Zombie are expected to better (or at least match) that commercial success with their sophomore effort.

"Pressure?" Rob grins at the concept, and briefly, very briefly offers a look of recognition. "The pressure is trying to come up with something you like. We

Creep 2000: La Sexorcisto was recorded for \$150,000. Rob still likes his debut effort, but when he hears it in a club, or on the radio, his attitude becomes, "Oh man, I wish we had spent more money." So this time they did.

"I figured rather than trying to cut corners, I'd just spend the money to get the sound we wanted," admits Rob. "This record got expensive, but there's no waste. It's not like we were fooling around, it's expensive to make a record. Studios are so expensive. There are cheaper ways to do it, but you can hear it when you try to save pennies."

White Zombie layered every one of the 48 tracks at Larabee Studios. Contemplate this concept...The Beatles recorded their albums on a stereo recording system—two tracks. Led Zeppelin worked on four tracks. If Pink Floyd's opus **Dark Side of the Moon** was recorded in eight tracks— are 48 really necessary?

"Mostly people don't need that many,

but we do," confesses Rob. "With all the vocals going on, and the samples, and the noises and the drums, it's amazing how fast it goes. The average drum kit will take up 16 tracks, so 24 tracks is like bare minimum for a rock band. Everyone goes, 'well, Black Sabbath only used four tracks.' It sounds like it."

White Zombie would have used less studio tracking space if they could have gotten away with it, but *More Human Than*

"Recording an album is about as exciting as waiting in line at a bank."

Human needed sonic overload. The objective is to make great music and make a living at it. Yes, **La Sexorcisto** went platinum, but when you've got to pay back \$150,000 for a record, \$50,000 for videos and another \$100,000 for tour support, the amount of dough that you see at road's end shrinks considerably. Right now, the members of White Zombie are making a living—but they're not spending their loot like rock gods.

"Everyone thinks you're a millionaire if you go gold, like they drive a truck to your house and unload cash," chuckles Rob. He's up and walking around the room. (We think he's in need of coffee.) "A platinum record means you're making about as much money as a guy who works at 7-11; you're just surviving. Once you get up into 3, 4, 5 million then you're making a lot of money."

If you have dreams of making it in the music business—the bucks, the babes, the limos—reality can come as a big surprise. The zillions of decisions that have to be made (what t-shirt design should we use? Should we make bandanas or just baseball caps? What kind of royalties would we have to pay Marilyn Monroe's estate if we used a three-second sample? Should we accept a slot on the Lollapalooza tour or headline clubs?) feed Rob's workaholic tendencies. Then you've got to balance the budget. A band is expected to pay back any money the record company lays out on their behalf. Dinners in fancy restaurants, the cost of having MTV come and do an interview with you...everything—a band foots the bill. That's hard to do when you're trying to run at a profit. Being onstage in front of 10,000 screaming fans is certainly glamorous, but that's only 90 minutes out of a very long day.

"I never had a very romantic vision of it all," Rob confides. "The thing that surprises me is how expensive everything is. Everyone thinks you

make so much money. A lot of people used to flaunt what money they had, you know, 'let's all be driving Ferraris in the videos with lots of girls', and they'd just make it look like they had so much money. It doesn't work that way. Every time a royalty check comes in, which is cool, I just don't see any of it. We have insurance due on the road crew, we have back expenses from shipping equipment to Germany, airline tickets from Japan. It's always something."

Little things like bringing pyro on the road, can cost big bucks. Not only is each firework expensive, you have to train someone to run the equipment. Every night you have to fight with the local fire chief because licenses and codes are different in every town. Add all that into your payroll.

Doesn't your heart bleed for White

Zombie? At the very least, these people are full time musicians, they're doing what they want, and don't work day jobs. There's always more to be done. A career to be established. Money to be made.

"I haven't bought anything, really," Rob concludes. "I have enough money where I guess I could run off and buy a car or a motorcycle, but then if this record bombs, I'll be broke. So I'm pinching every penny because I'm too paranoid. What if something goes wrong? I know a couple of people who got a big publishing advance and the first thing they did was go out and buy a pair of \$2,000 snakeskin cowboy boots, which they now wear while they work at Burger King. I'm holding on to my cash for now. It's not that much, but it is enough that I can make it last until we record another album."

Rob Zombie:
"We just spent the money to get the sound we wanted."



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Punchline (A&M) 118-018

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Bruce Springsteen, The Cranberries,
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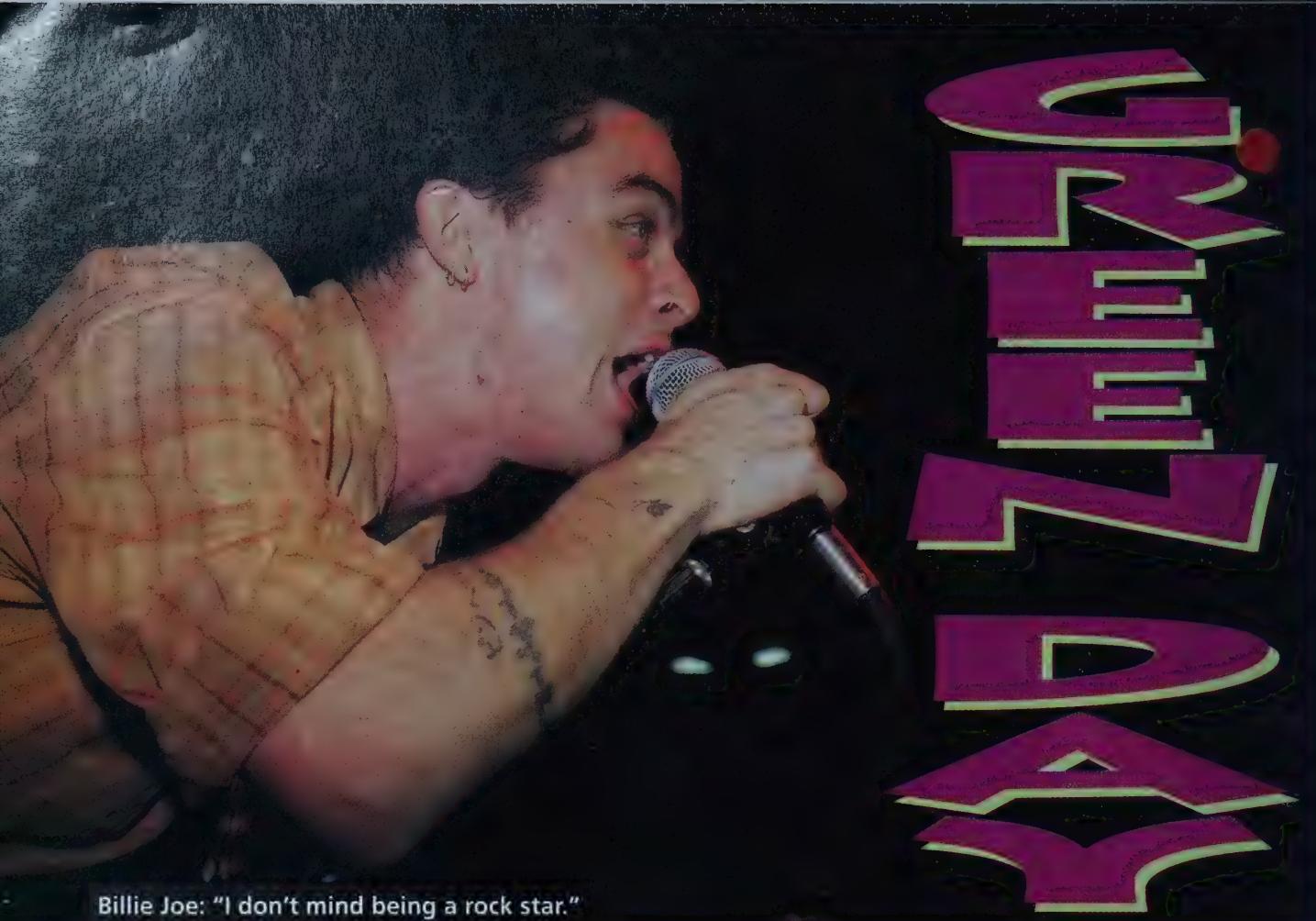
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CDs or Cassettes



Billie Joe: "I don't mind being a rock star."

Apparently success is not cool in the '90s. All you've got to do is look at the late, great Kurt Cobain as a primary example of what we mean. The goal for this generation is to make music. If people buy it, well, that's secondary to getting out there and just "doing your thing." Success can cause a backlash. Selling three million records can get construed as "selling out."

"I'm growing up too fast, but I'm not a corporate whore," confesses Green Day's vocalist Billie Joe Armstrong. "I write better lyrics when I'm stoned," is how he confirms Green Day's anti-establishment stance. "All I do is smoke pot and do nothing."

The trio who received four Grammy nominations this year have definitely not sold out. Yes, their precocious punk style has been embraced by the immediate universe, but that's merely because they have blended the passion of the Sex Pistols with the melody of the Beatles. Green Day has been called "a pleasant punk pop melange" and the group that "brought punk rock to a new generation." But applaud Billie Joe, Tre Cool and Mike Dirnt for they are not just punking for dollars. Punk is truly how they feel about life.

"Punksploitation! That's us," screams Mike. Shortly thereafter, in case you didn't get it, he offers a stupid smile. It's a joke. Green Day have always had this sound, it came from punking out in the

DEALING WITH STARDOM

suburbs. They are their audience, uneasy post adolescents.

Green Day has captured the 'tude of the TV generation. Their heralded major label debut, **Dookie**, thrust 14 tunes in your face in a mere 39 minutes—songs to listen to while you're waiting for your burger to cook in the microwave.

"I don't mind being a rock star," Billie Joe confesses. "If I did, I wouldn't be doing it."

It took them a while to "sell out." Their first two albums, **39/Smooth** and **Kerplunk!**, as well as **Tre**, came courtesy of their first label Lookout Records. They had major label offers two years before they signed with Reprise Records (which, by the way was founded by Frank Sinatra—talk about doing it *your way*.)

"Punk isn't made for the masses, so the whole thought of going on to a huge corporation bothered us," notes Billie Joe. "We thought our fans would be like, 'what the hell?' But, we can deal with it now."

Whenever you change, you lose some fans with the hope of gaining more...in Green Day's case, a hella lottamore. But having said that, they never thought that being good-natured idiots would make

BY JODI SUMMERS

them the hottest cross-over punk act since Billy Idol, 15 years ago. Everybody likes Green Day. They went on **Late Night With Conan O'Brien**. **Time** magazine—talk about a conservative, Republican publication—chose **Dookie** as one of the year's ten best albums. Every rock rag in the world has had them on the cover, and they've got their own listing on the Warner Bros. site on America Online and CompuServe. Add to that list the fact that they got four Grammy nominations—they're as hot as a rock and roll band can get.

Put Green Day in front of a half million people at Woodstock—not to mention several million TV viewers—and they'll thrash in the mud, drop their drawers and sell another million records. Woodstock was a trying day. Mike broke his teeth (needing a dentist immediately). Billie Joe ripped ligaments in his ankle...and his mother scolded him for picking a fight.

"It was chaos, total anarchy," proudly declares Mike.

Today, the world is Green Day's playground. All three band members are 22,

and they've got the Midas touch. They can do whatever they choose.

"I'm a burnout, and an idiot, and I can get away with everything. It's pretty strange," Billie Joe confesses.

When it comes to the business of music, Green Day get away with larceny. Like their slacker brethren who hail from Seattle, Green Day avoid their record company and the media like the plague—right now, everyone who works with them/for them, thinks Green Day are a great band—they came out of nowhere and their major label debut sold millions of copies. With their bright clothing and their multicolored hair, the members of Green Day are cute enough to be action figures—or slouching figures, whatever the case may be. Why then should they open their mouths? To destroy the image? To let people get to know them might spoil the whole thing.

"Every good thing must come to an end," notes Billie Joe. "There's just no need to rush it."

But that big multi-tentacled corporate machine known as Warner Bros. has other plans for Green Day. Given their way, Bugs Bunny's parent company would have them

in the studio recording a new record at this very minute. Corporate types would be in conference rooms figuring out ways to slather Billie Joe's green hair across every visual medium, while implanting electrodes which make *Having A Blast* run repeatedly inside every fan's brain.

"It's weird negotiating about music. We never thought of marketing schemes,

"I'm growing up too fast, but I'm not a corporate whore."

ever," defends Billie Joe. "Being successful is weird, it's like they have to dress you up and put you out on display. You become a product."

Green Day are punks with a natural born ear for melody, but growing up in the blue collar suburbs of San Francisco gave the Green dudes the innate desire to get the hell out of town. Green Day have been touring constantly for five years.

The moment Mike graduated high school, they were on the road. "We're in a van, we stink and it's rad," is how Billie Joe remembers the experience. Willie Nelson's country classic *On the Road Again*, has become the unofficial Green Day anthem.

"The most important ingredient to their success is their touring base," declares Geoffrey Weiss, product manager for Warner Bros. and Reprise Records. "They've been out their working their butts off."

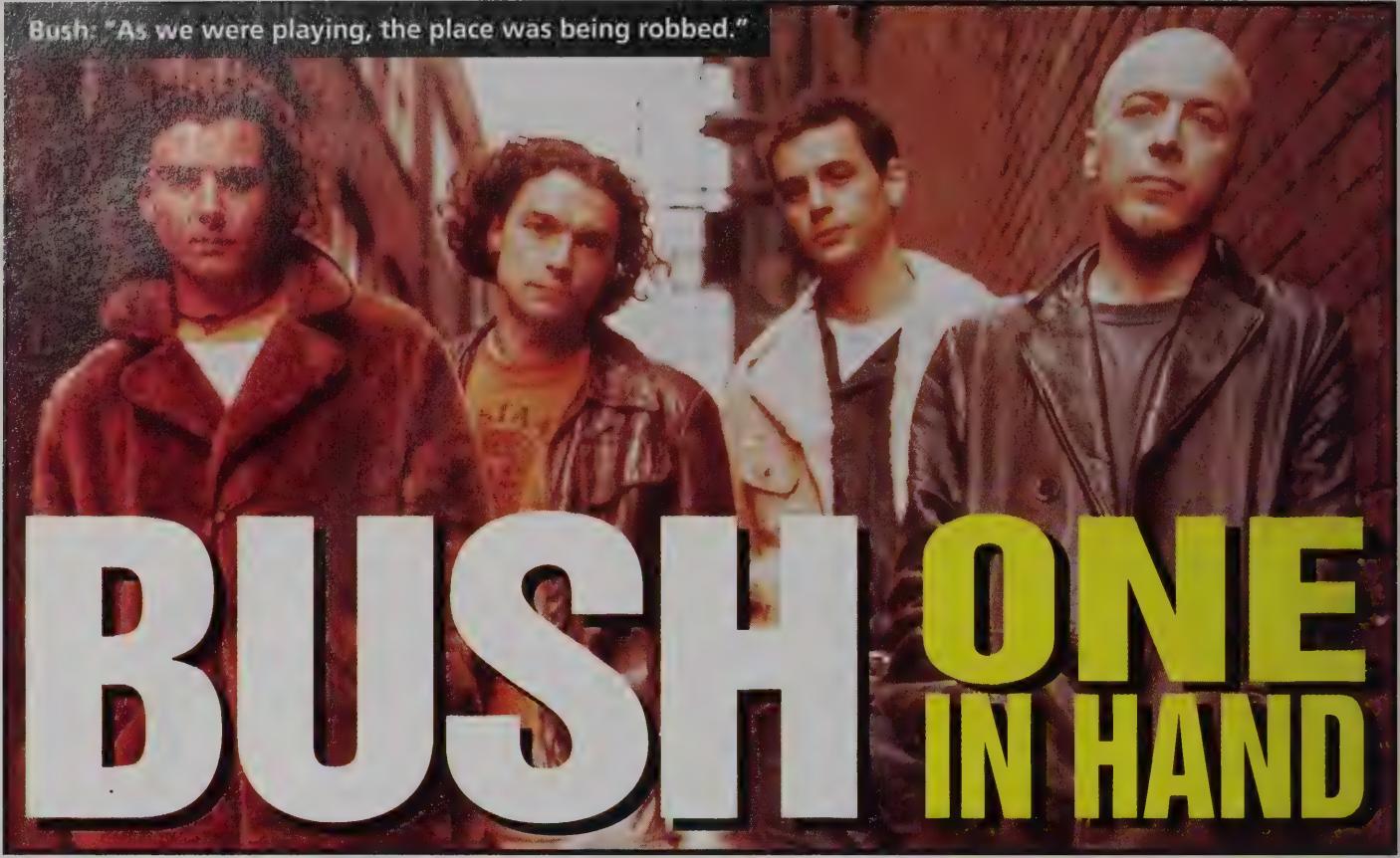
They do what they have to do, and you can dress them up and make them look cute in front of the cameras. ("We're an ugly band," B.J. corrects.), but you can't make Green Day behave. If you get too serious at lunch, Billie Joe will slobber, while Tre will offer a running commentary on the events until you want to slap him across the face and yell "SHUDDUP already!" Even their boxer shorts have silly creatures on them.

"There's no point in being serious," declares Billy Joe. Right now, "We'll have a lot of fun and hopefully in a couple of years we'll have a helluva story to tell."



Billie Joe: There's no point in being serious.

Bush: "As we were playing, the place was being robbed."



BUSH ONE IN HAND

Every once in a while a song by a new band hits the airwaves with the kind of jolt usually reserved for a city-levelling earthquake; a tune that displays a magical, mystical quality that seems to instantly burn it into the minds and imaginations of all who hear it. Such was the case when Bush's song *Everything Zen* started its full-frontal assault on radio and MTV airwaves earlier this year. The song projected all the ingredients needed to immediately become a chart phenomenon—compelling, quirky lyrics, a memorable, power-house riff and a visual presentation that was designed to turn Bushmen Gavin Rossdale (vocals/guitar), Nigel Pulsford (guitar), Dave Parsons (bassist) and Robin Goodridge (drums), into overnight sensations. Judging by the reaction the rock world has now given that first single from the band's debut album, *Sixteen Stone*, this London-based quartet seem like they're well on their way to attaining something closely approximating stardom.

"We never expected *Everything Zen* to have quite the impact it did," Rossdale explained. "It's just a song about being disenchanted with a lot of things that are going on these days. But the whole point of that song—and most of our songs, for that matter—is that we try and leave room for the listener to interpret the words in their own way. We don't hit anyone over the head with what we're trying to say. We're just trying to be real...whatever that means these days."

Bush has been on their search for "reali-

BY WINSTON CUMMINGS

ty" for the last two years, ever since these four rockers met on-the-job as house painters in London. Soon they were painters by day, and rockers by night. These would-be musicians took all the musical ideas they had discussed while applying layers of whitewash to various structures around London Town, and began working them to perfection in a variety of run-down, late-night rehearsals studios—joints where they paid for their

"We never expected *Everything Zen* to have quite the impact it did."

rehearsal time by "borrowing" from the money given them by their employers to buy paint. Eventually their evening avocation started to pay big dividends when Bush began landing gigs in a variety of small London clubs. They didn't always play the coolest places, but their reputation as a dynamic and often unpredictable live band began to spread like wildfire.

"I remember this one show we played in a really rundown pub in South London," Rossdale said. "As we were playing, the place was being robbed. People were stealing money from the till and taking it from behind the bar. Then about 15 police ran through, and we didn't know what to do, so we just kept on playing. That was just one of the

things that happened to us in the early days. Believe me, every night was an experience for us. Eventually, our bosses found out that we had been watering the paint in order to finance our music career, so they fired us. That's when we started to take our music a little more seriously."

At roughly the same time, an American record label had been tipped about this exciting new band, and they hopped on a trans-Atlantic flight to check Bush out. Upon seeing their live act, and realizing the group's potential, the label signed the band to a contract and agreed to maintain a "hands-off" policy regarding their musical production. Bush quickly moved into a London recording studio and started laying down tracks like *Monkey*, *Machinehead* and *Glycerin*, tunes that formed the cornerstone of *Sixteen Stone*. They completed their work in less than three weeks, capturing much of the live energy that characterizes their stage show. No, Bush's music may not be note-perfect, but contained in its raw energy is the buoyant enthusiasm that has already catapulted these unassuming Brit lads to prominence.

"It was very important that any label that signed us gave us the freedom we wanted," Rossdale said. "They left us alone until we were finished. Then we walked in, handed them the tapes, and left. We figured we had done our job—now it was their turn. Obviously, we've been very pleased with the efforts everyone has put into making this record happen."

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CORROSION OF CONFORMITY BENDING THE RULES

BY SKYLAR NANCE

Corrosion of Conformity never expected their latest album, **Deliverance**, to be quite the success story it has become. Sure, they knew they had made a great record, a disc filled with ear-shattering riffs and spine-tingling songs. But even guitarist Woody Weatherman, drummer Reed Mullin, vocalist/guitarist Pepper Keenan and bassist Mike Dean have been more than a little surprised by the fact their their major label debut (which follows a widely hailed, decade-long independent career) has catapulted them to a position of prominence in the mid-'90s hard rock world. While the band has chosen to cast aside much of the razor-edged political rhetoric that characterized their previous disc, **Blind**, they've filled **Deliverance** with enough thought-provoking material to more than compensate for this drastic change. Recently we caught up with the thoughtful, sharp-tongued Keenan to learn a little more about what makes Corrosion of Conformity tick.

Hit Parader: How big a difference has it been for you to be on a major label?

Pepper Keenan: Obviously the success of this record seems to indicate that it has made a big difference. For years we looked around and saw other bands—bands we had played with in clubs over the years—getting signed by the majors, and we couldn't figure why they were getting a chance and we weren't. But, on the other hand, I think we were a little lucky that our chance came now, and not a few years ago. Two things have happened to this band in recent years; one was that we've matured to the point where we made a great record for the first time, and the other was that the music scene took a big turn in our direction.

HP: You mention the recent shifts in the music scene. Yet some of your long-time fans might say that **Deliverance** doesn't have the same musical "bite" as your earlier hard core discs.

PK: If they feel that way, it's too bad. Some people just have this thing about loving you as long as you're unknown. As soon as other people start to discover you, they assume you've sold out somewhere along the way. If they want to feel this album's not as heavy or as lyrically scathing as the earlier ones were, that's their choice. Let them go find another underground band to support. We've got a lot of fans who seem to really love this album, and they're the ones we want to please.

HP: COC had garnered a reputation as a very political band on **Blind**—based greatly upon your singing debut on *Vote With A Bullet*. Yet it seems like you've gone in a different direction this time.

PK: We have gone in a different, more personal direction this time, but that wasn't a

"Some people just love you when you're unknown."

big decision on our part. In fact, a lot of the political controversy that surrounded the last record was brought about by the record label we were on at the time. Let's face it, they had a song called *Vote With A Bullet*, and it was a national election year. What would you do? We don't blame them for any of that, but the fact is that we're not a politically-correct band, or a politically-incorrect band. We're just a band that plays music—some very good music.

HP: You've taken over the vocal responsibilities for the band full-time on **Deliverance**. How much difference has that made in the group's performance?

PK: Since I had been writing most of the stuff since the last album, it was kind of a natural progression. I got a taste of singing through *Vote With A Bullet*, and I think we were all surprised by the reaction that song

got when we did it live. It was just incredible! I had never really thought about myself as a singer; I was content just playing guitar. But as we started writing material for this record, and the vocals that had been done for it just weren't cutting it up to the standards we were looking for, stepping up to the microphone seemed like a natural thing for me to do.

HP: How have you handled some of the band's earlier material on stage? Have you had to change anything to fit your voice?

PK: We're always changing things around anyway, so I don't really know if there was a real effort to shift things just for my voice. I think that as long as you go up there and really sing with conviction, you can get away with it. I'm not gonna say I've got the greatest voice in the world, but it works for the material this band plays. I really go for it when I sing, and the fans realize that I'm not holding anything back. They appreciate that.

HP: It's been said that songs on the new album like *Albatross* have a very melancholy quality to them. Was that the band's intent?

PK: I think that a word like "melancholy" doesn't really fit us that well. There are some songs that are kind of depressing, others that are kind of uplifting. Most of all, they're heavy and energetic. I would classify the songs on this album as being about the world around us—the world that we've observed over the last few years. We haven't sugar-coated anything. We express our views on what's happening in America, and in the world—people can either agree with us or not. I delved into my own life a great deal more this time, so the songs are really kind of personal. But I wanted to make sure that everyone could relate to them on a kind of "street" level.

HP: The band was on the road with Megadeth for a good portion of the year. How did that go?

PK: It was interesting. Megadeth are a very good band, and they have a pretty good rapport with the bands that tour with them. Evidently they had some really good and really bad experiences when they had to open for other bands, and they learned from that. They're pretty cool to work with.

HP: Would you like to headline on your own in the near future?

PK: When you've been around for a long time, you have a lot of material that you can play. Of course you'd like more than 45 minutes a night to show what you can do. But we're pleased by the progress we've made this time around, and since we're not the kind of band that's gonna take three years between releases, we know that we'll add to the momentum in the near future.



PEPPER
KEENAN

HIT PARADER



Pit happened towards the end of Pearl Jam's performance at the recent Voters For Choice rally in Washington, D.C. The show had been wildly anticipated by the band's ever-loyal legion of fans, in part because the Jammers hadn't performed live in a number of months, and partly because the show marked the group's first East Coast concert in nearly two years. Vocalist Eddie Vedder was standing on stage in his typical slouch, mumbling sweet politically correct nothings into the microphone when he decided it was time to introduce the band. The names of bassist Jeff Ament and guitarists Stone Gossard and Mike McCready were greeted with the expected degree of exuberance from the packed gathering of more than 20,000—but when Vedder turned to introduce the group's newest member, drummer Jack Irons, the crowd's mood turned surprisingly hostile. It wasn't as if the throng didn't appreciate Irons' superlative efforts that evening, nor was their response based on whom the Jammers had finally chosen to help resolidify their lineup. There was something more subdued behind their

"There had been quite a bit of unhappiness within the band, much of it stemming from Abbruzzese not particularly liking the direction the band's music was headed. A single voice of dissent in a band can cause a great deal of trouble, and when Dave left—or was forced to leave, to be more accurate—it left a major void in the band. I think there was a lot of talk about what they could do next. I believe they even briefly wondered if they should just break up and get away from the pressure cooker environment they had created for themselves. As usual, Eddie was at the center of it all. But when Jack came in, since he was a long-time friend of Eddie's, it really helped break the tension and get everyone back on the right track."

Indeed Vedder and Irons do go back a long way together. According to rock legend the pair used to hang out in Southern California, sharing a fondness for both rock music and surfing. One day, Irons heard through the grapevine that long-time acquaintances Gossard and Ament were putting together a new band, and that they were looking high and low for a singer who could fit the rigorous

"You should thank Jack—he saved this band's life."

demands of their music. Almost immediately Irons sent the fledgling unit a tape of his bud Vedder, a tape that featured the singer belting out a number of songs that would eventually find their way onto Pearl Jam's multi-million selling debut album, *Ten*. As lore has it, Gossard was so blown away by Vedder's tape that he immediately sent the vocalist a plane ticket to Seattle. The rest, as they say, is history.

"Jack played a big role in bringing this band together in the beginning," Gossard said. "He and Eddie have always had a strong bond together, and a lot of mutual respect. If Jack hadn't already been involved with a band, he may have

DEATH BEFORE

derisive attitude, and Vedder thought he knew exactly what it was.

"I know you're doing that for Dave," said Vedder, making reference to the band's departed drummer, Dave Abbruzzese. "And that's cool. But I think you

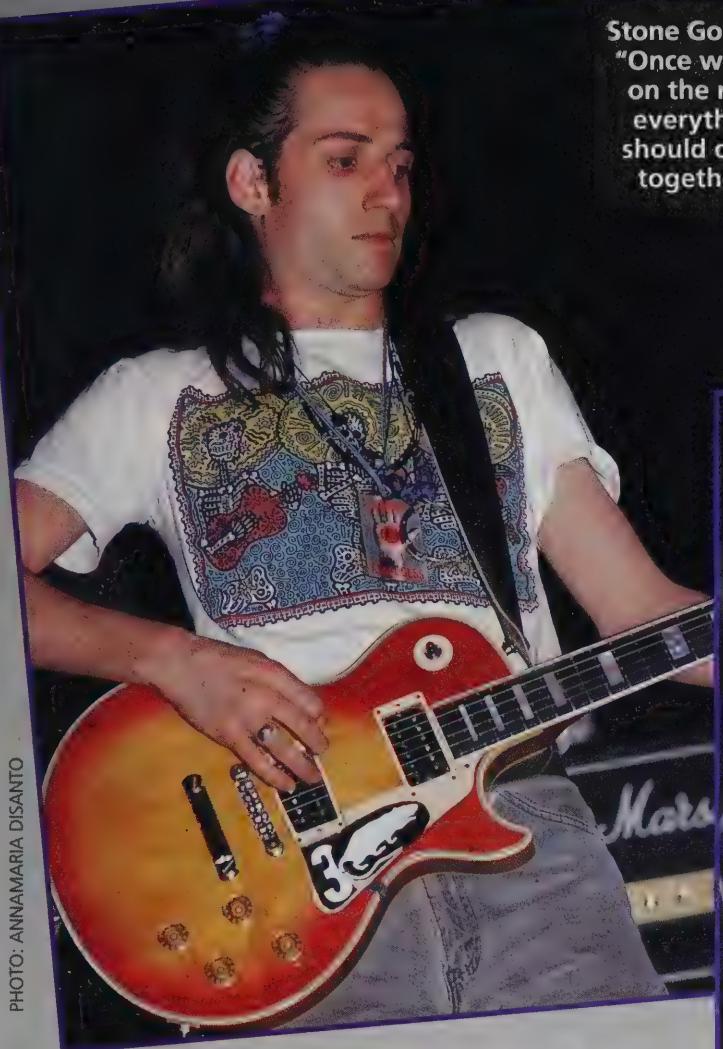
should thank Jack. He saved this band's life."

Vedder's surprisingly stirring words quickly turned the crowds jeers to cheers, but it also got the audience buzzing; exactly how, they wondered, had Irons' arrival on the Pearl Jam scene saved the group's life? What had the former Red Hot Chili Peppers and Eleven drummer done to salvage a group that even their staunchest detractors never sensed was truly living near the precipice of disaster? Apparently the answer was a complex one, bearing the distinct marks of soap-opera drama that seem to occur with such regularity these days in the topsy-turvy world of rock and roll—and which seem to follow Pearl Jam around like the proverbial black cloud.

"When Jack agreed to work with the band, he served as a true settling influence," a Pearl Jam insider confided.

been with us sooner. But now it's all working out well. Once we get on the road, it should all really come together."

Ahhh...the road, that mystical, magical place that Pearl Jam seems to treat with all the respect of a rented mule—in other words, not much respect at all. As mentioned earlier, it's now been two years since the Jammers launched their last full-scale tour trek, and it seems that there are still many hurdles to climb before they again will even consider taking their bus caravan onto the interstate of dreams. First off, the band's lingering animosities (and legal actions) against TicketMaster have all but hamstrung their efforts to put a tour together. The Jammer's attempts to curtail the ticket agency's monopolistic control of the marketplace—as well as their insistence of imposing a hefty surcharge upon each ticket purchase—have effectively served to short circuit Pearl Jam's attempts to get back on the road. Since most major arenas hold a contractual agreement with TicketMaster, designating the agency to be their sole ticket outlet, if and when Pearl Jam decide to tour, they will need to find arenas that not only can hold the guaranteed masses that will flock to the event, but also ones that don't hold existing contracts with TicketMaster. The band is well aware that it's going to be far from an easy task.



Stone Gossard:
"Once we get
on the road
everything
should come
together."

PHOTO: ANNAMARIA DISANTO

DISHONOR

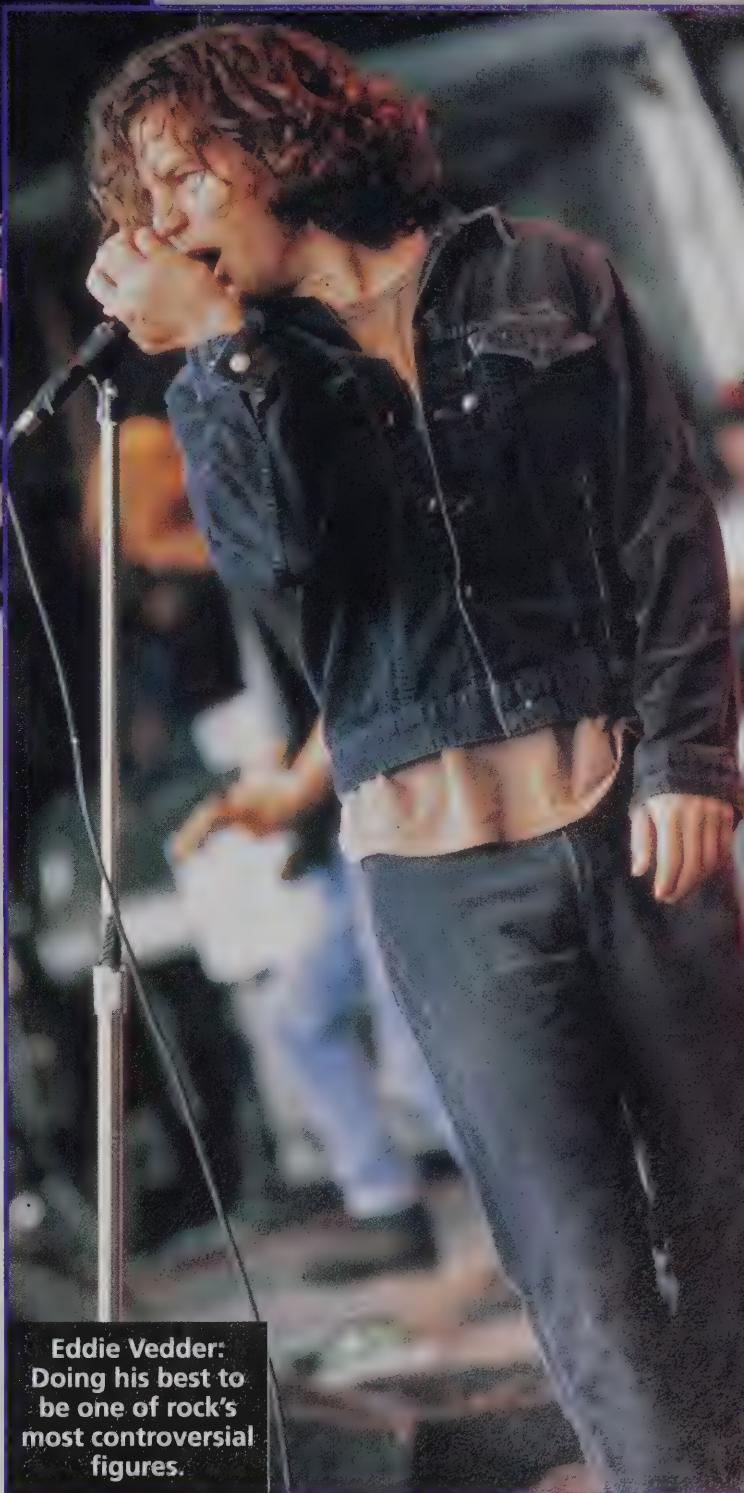
BY JOHN BRANFORD

"It can be done," a band spokesperson insists. "The battle the band has waged has already proven effective, and they're certainly not going to back off now. There are places in every major city that fall beyond the grasp of TicketMaster. I think Pearl Jam is powerful enough to set up their own ticket procurement procedure, one that will guarantee fans the opportunity to purchase tickets at reasonable prices."

One of the ticket procurement procedures the band is rumored to be currently investigating is through mail order. Fans from around the nation would simply need to mail in ticket requests to a designated local post office box. Tickets would then be awarded on a first-come, first-serve basis. While some may state that the inconsistencies of mail delivery may favor fans in one area over another, and that scalpers are almost sure to find a way of garnering a lion's share of the valuable ducats, perhaps this will prove to be the safest and surest means of trying to get the band's lingering ticket difficulties in order. But that doesn't mean that the mail route is the one guaranteed solution to the band's problems. It's even been suggested that Pearl Jam go

"on-line", making their concert tickets available to those who can tap into a special code on their computers. This, however, would once again limit the number of fans who would have access to Pearl Jam tickets—the last thing this "band of the people" would want to do.

"We always want to make sure the fans are well taken care of," Gossard said. "That's our primary concern. This whole situation with TicketMaster was done with them in mind. We could have turned a blind eye and gone ahead with 'business as usual.' That's just not the way this group works."



Eddie Vedder:
Doing his best to
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PAGE

BY RICK EVANS

So where do they go from here? It's now been nearly nine months since Jimmy Page and Robert Plant reunited for the first time in 15 years for their historic MTV **UnLEDded** performance. And it's been four months since these legendary rockers hit the road to bring updated versions of their classic Led Zeppelin tunes to the rock-starved masses. Much to the surprise of many, the pairing has worked like a charm. The myriad previous difficulties that had kept the two apart for so long have been successfully counteracted by a veil of friendship and musical good will. But where *do* they go from here? Will their successful road jaunt, and the platinum certification of their **No Quarter** disc signal the start of another long professional relationship between the flaxen-haired vocalist and the bow-toting guitarist? Or will their recent partnership prove to be little more than an artistic aberration, with both veteran rockers once again going off to pursue their own greener pastures at road's end? It's a question both Page and Plant have begun to consider:

"I don't know where this path will lead," Plant stated. "Certainly the relationship I have with Jimmy is stronger now than it has been in years. There was a period of transition for both of us when we first started working together again. But the magic that was there for so long quickly became apparent. The communication was perhaps a little more fluent now than it was way-back-when. We found that now we arrived at decisions very quickly, without much pussyfooting around. This time we've been forced to use our imaginations, and that's been wonderful. I hope it does bode well for the future."

"The time was just right for Robert and I to work together again," Page added. "I'd been wanting to work with him again for a long time, and it was a long time coming—15 years. But all we've really done so far is take some of our old pictures and make them ready for new frames. Perhaps we will try and create some new pictures in the years ahead. I think we both would like that."

Whether or not the future will find the pair painting exciting new rock landscapes together, it seems certain that their recent accomplishments have served as a dream-come-true for millions of music fans around the world. An entire generation of hard rock fans have grown up under the guiding light of Led Zeppelin's sonic barrage over the last 15 years, yet those fans were never able to see the two most important cogs in that band's metal machine perform together. Except for two brief appearances at special events such as Live Aid, since that fateful day in 1980, when following the death of drummer John "Bonzo" Bonham Led Zeppelin called an end to their historic career, Page and Plant have followed radically different career agendas. Since then their career paths have remained apart...though forever intertwined. So when they stood on stage in Pensacola, Florida, last February 26, launching their U.S. tour, it was a special sight, a sight that many long-time fans believed they would never again witness. There were Jimmy Page and Robert Plant—two of the most

influential and respected figures in rock history—working side-by-side, laying down the blistering chords and burning lyrics that belonged to the songs of Led Zeppelin.

"The music of Zeppelin has always held such a special place in our hearts," Plant said. "For so long it just never seemed right for any of us to perform those songs. Led Zeppelin was a unit comprised of four very special people. When Bonzo died, it brought an end to Led Zeppelin. But over the years, we came to realize that while the band may be no more, the music does live on. And with so many other bands vainly trying to capture some mystical element of what once was Zeppelin, we realized that perhaps we should be the ones to reintroduce the music in a new and somewhat updated manner."

Just listening to the words of Page and Plant might lead one to believe that neither wants to tackle the daunting

&

PLANT

*"The
relationship
I now have
with Jimmy
is stronger
than it's
been in
years."*

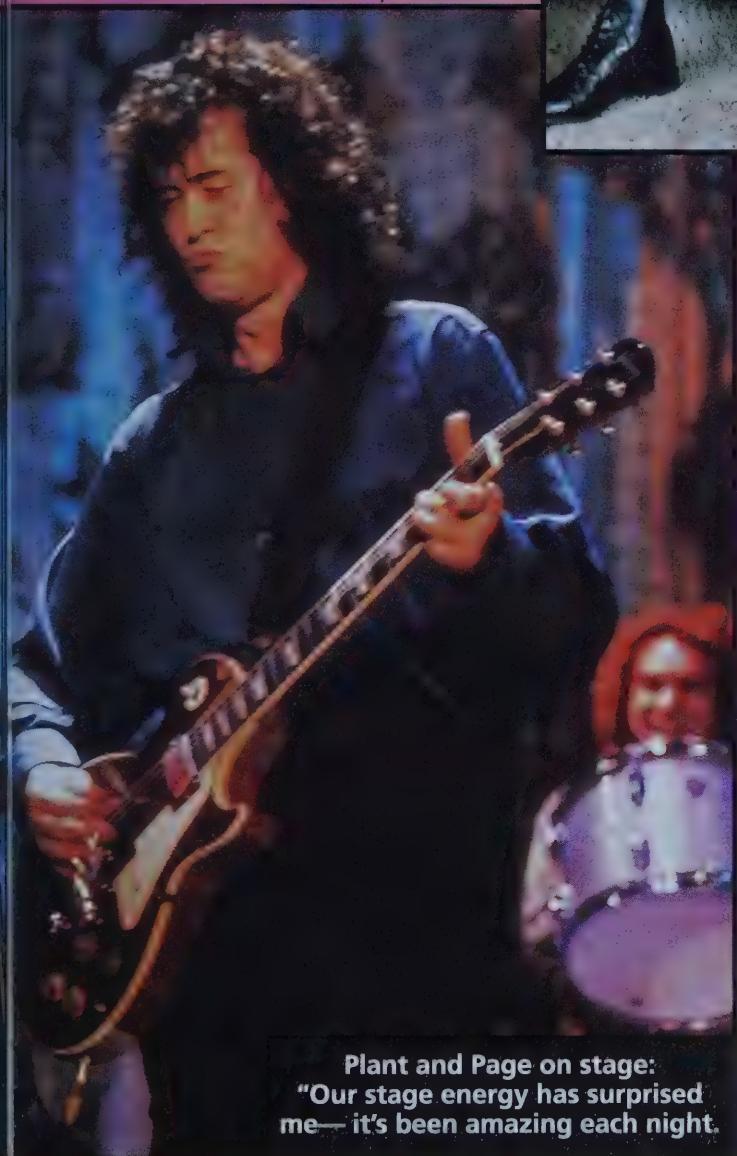


Zeppelin legacy head-on in the future. While they've already shown a willingness to rearrange some of their most famous compositions such as *Gallows Pole*, *Thank You* and *Kashmir*, that is still a long way from creating new material that will inevitably be compared to Zeppelin's classic late-'60s and mid-'70s albums. The three new compositions presented on **No Quarter**, *City Don't Cry*, *Yallah* and *Wah Wah* were included mainly to serve as counterpoints to the pulsating rhythms of their older material—they were not intended to show the new direction any future Page/Plant compositions might take.

WHAT'S NEXT?



"We hope to keep working together. Why shouldn't we?"



**Plant and Page on stage:
"Our stage energy has surprised
me—it's been amazing each night."**

While a strong middle eastern influence has long been a trademark of the Zep sound, the pair know that any future recordings would need to harken back in both style and spirit to Zeppelin's halcyon days.

"The music of Morocco, where we recorded the three new songs, is very exciting," Plant said. "The music reflects the living, pulsating entity which is changing rapidly all the time. It's amazing, it's exciting, it's furious, it's anxious, it's happy and it's far more real than anything you'll ever experience in a western city. But that doesn't mean that all my future music will reflect that influence alone. It is, however, a part of what I am and who I am."

So what are the odds that Page and Plant will continue working together once their world tour is completed? And if they do, in what direction might their future music travel? The general consensus among rock "experts" is that the pair will at least try to create a new album that lives up to their past accomplishments. It's no secret that they've tried before... and failed. Prior to the recording of **No Quarter**, Plant had often stated that before going back on the road with Page, the two would need to see if they could still write songs together that captured the power and majesty of their earlier era. Previous attempts, in studios throughout Europe, were unable to match expectations, and at that time the proposed reunion went nowhere. But now, they've spent months together on the road, and worked as a team again on the creation of new material. Can there be any further doubt that the legendary duo will once again journey into the recording studio in an attempt to capture the musical magic that is uniquely theirs? The answer, from all parties, seems to be that they will indeed do just that—when and if the time is right.

"The future is always filled with so many secrets," the always mystical Page stated. "Who really knows what the future holds for any of us? Who, a year ago, would have predicated that Robert and I would be working as we are? And who would want to wager on where we may be, and what we might be doing a year from now?"

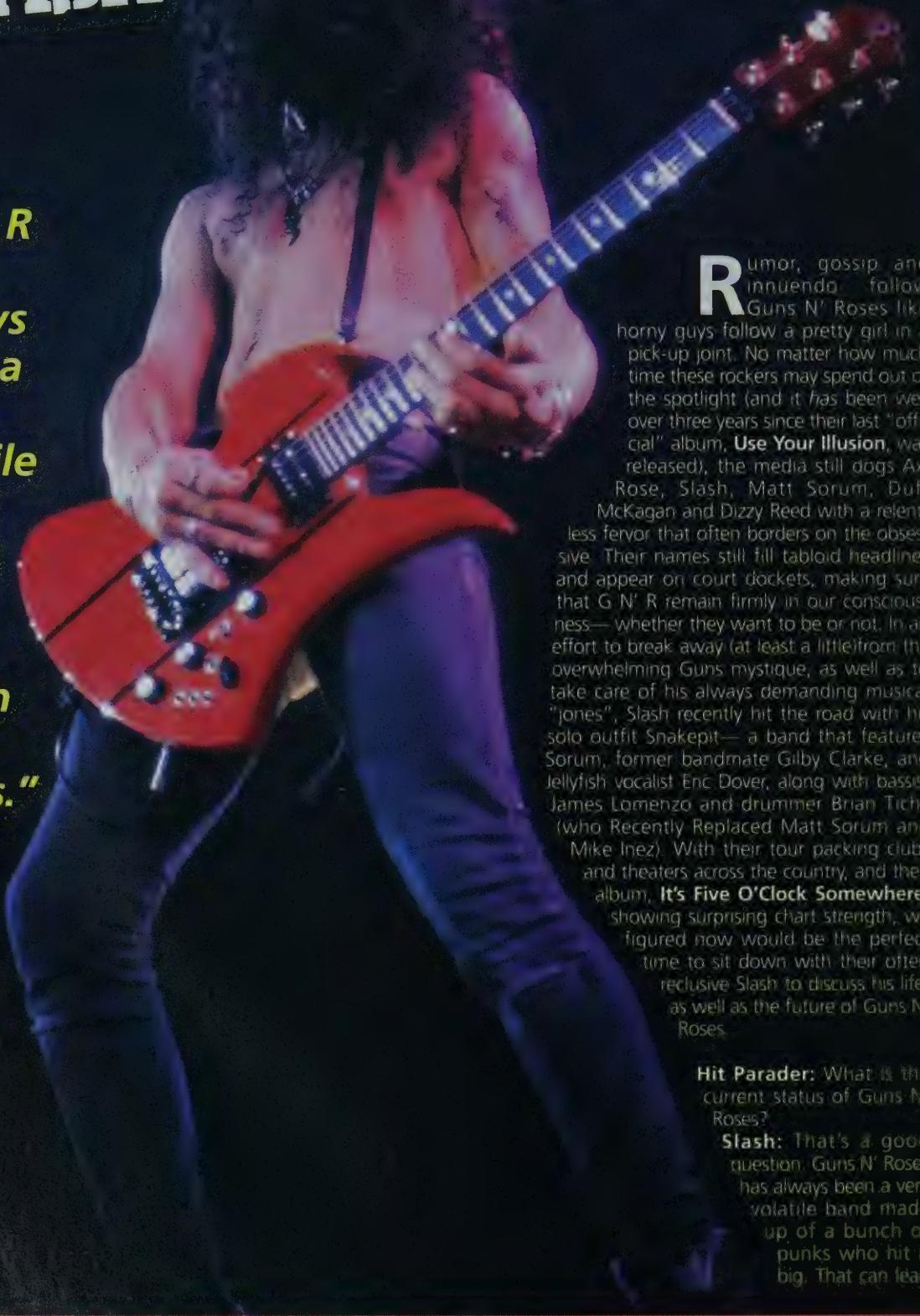
GUNS N' ROSES

AND BURN

SLASH

BY P.J. MERKLE

*"G N' R
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Rumor, gossip and innuendo follow Guns N' Roses like horny guys follow a pretty girl in a pick-up joint. No matter how much time these rockers may spend out of the spotlight (and it has been well over three years since their last "official" album, *Use Your Illusion*, was released), the media still dogs Axl Rose, Slash, Matt Sorum, Duff McKagan and Dizzy Reed with a relentless fervor that often borders on the obsessive. Their names still fill tabloid headlines and appear on court dockets, making sure that G N' R remain firmly in our consciousness—whether they want to be or not. In an effort to break away (at least a little) from the overwhelming Guns mystique, as well as to take care of his always demanding musical "jones", Slash recently hit the road with his solo outfit Snakepit—a band that features Sorum, former bandmate Gilby Clarke, and Jellyfish vocalist Eric Dover, along with bassist James Lomenzo and drummer Brian Tichy (who recently replaced Matt Sorum and Mike Inez). With their tour packing clubs and theaters across the country, and their album, *It's Five O'Clock Somewhere*, showing surprising chart strength, we figured now would be the perfect time to sit down with their often reclusive Slash to discuss his life, as well as the future of Guns N' Roses.

Hit Parader: What is the current status of Guns N' Roses?

Slash: That's a good question. Guns N' Roses has always been a very volatile band made up of a bunch of punks who hit it big. That can lead

to a lot of problems, and I guess we've had our share. But there's also still a lot of love for the band from both me and Axl, and as long as we have that feeling, that musical bond, then Guns N' Roses will be strong. Axl has allowed some personal stuff to get in his way in recent months, but that hasn't affected our relationship in any way. Once he gets those things out of the way the band should be getting on with things.

HP: You mention the "personal stuff" that Axl's let affect his career. What are you referring to?

S: Well, I don't really want to get into it, but there are some issues with people he's been involved with in his personal life that had to be taken care of. He just needed to take some time and get that part of his life together; but it had nothing to do with me or the band. There have been all sorts of stories going around recently, and while I don't follow what the press says, I think that some of what has been reported has been right, and as usual, most of it has been wrong.

HP: Some of those rumors have centered around Gilby Clarke. You are obviously still tight with him since he's touring with you in Snakepit. Yet he's out of Guns N' Roses.

S: That's true. Gilby's a real talented guy. I like working with him and I think as musicians and as people we have a very good rapport. But he's probably capable of doing a lot more than he would be able to do in Guns N' Roses. He knows that his role within the band would be limited by the fact that Axl and I both write a lot of songs, and that I play guitar too. I have a lot of respect for him, and only wish him the best in the future.

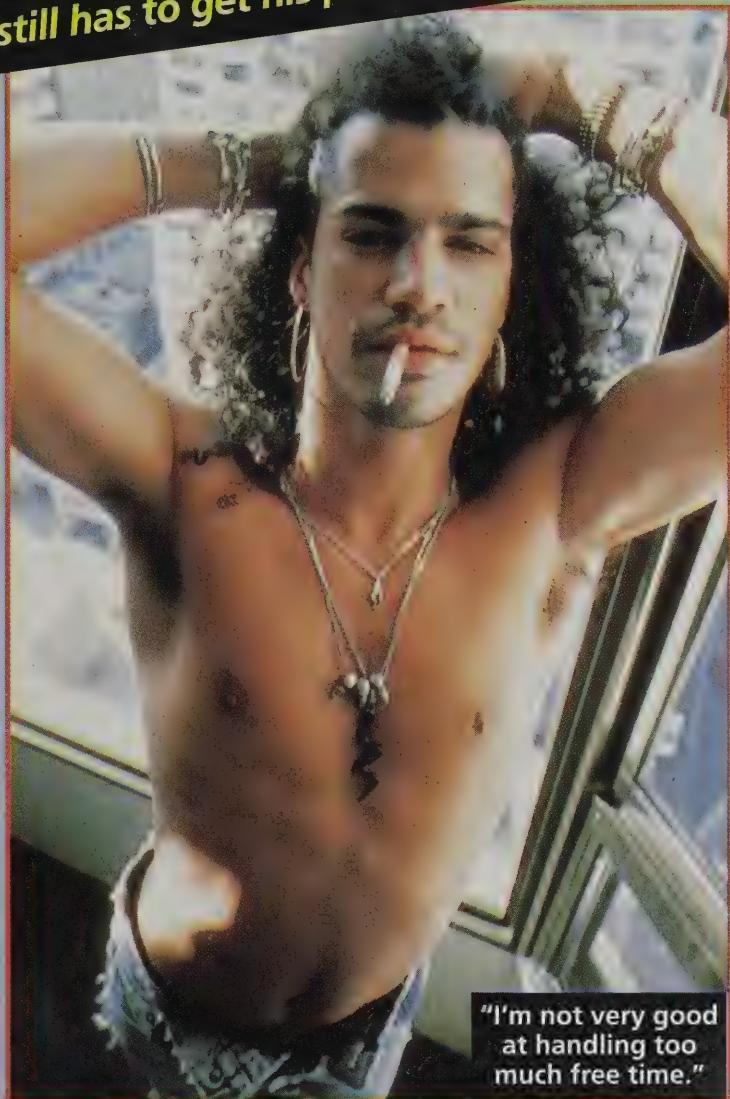
HP: Is Snakepit a not-so-veiled message to Axl designed to tell him to get his act in gear?

S: No, that's reading much too much into it. I don't think it's any secret that I'm not very good at handling too much free time. When I sit around with nothing to do, I can get into a little trouble. That's how my drug problems started a few years ago; they kicked in

after Guns N' Roses finished a tour, and I found myself sitting around the house all day with nothing to do. Guys who I thought were my friends would drop by with a little heroin, and before I knew it I was into a really big-time drug binge. I never wanted that to happen again. So when we finished the last tour, as soon as I started to feel a little bored, I started writing songs. I played them for Axl, who thought they may be a little

that might be. We look at the music scene in a different way. I see trends come and go and then come back again; that bands today seem to be playing with a '70s flavor a lot of the times. Axl always wants to be a little out there, setting the trends rather than following anything that may already be established. Together, that's how we get the sound of Guns N' Roses. It's kind of like we try to bring together the best of two worlds.

"Axl still has to get his personal life in order."



"I'm not very good at handling too much free time."

to "retro" for the band, so I decided to do 'em myself. It's really that simple.

HP: So originally the idea for these songs was to include them on Guns N' Roses' next album.

S: That was the plan. But Axl just didn't think they fit into the direction the band should be going in. There's no hard feelings about that on my part. I still got to play 'em. I think he has a real strong vision of what the next Guns N' Roses album should be—and he wants to make it a very "'90s" record—whatever

HP: With Snakepit, you're playing in the kinds of theaters that G N' R hasn't been able to play in for years. How does that feel?

S: It's been great! It's true that on the last tour Guns N' Roses evolved into the full-blown stadium rock and roll act, complete with all the trappings—the limos, the money, the personal jets, all of it. But at heart, we never lost the attitude we had when we were kids playing in clubs. What the fans always reacted to was the fact that we could go on stage in front of 50,000 people and make it feel like it was a big club. So going back to clubs and smaller halls this time isn't that much of a stretch, though it's nice to see everyone's face and actually hear what they have to say. It's great to be part of something that is manageable, which quite honestly, the last band tour often wasn't. It's amazing that we kept everything together as well as we did on that last tour.

HP: Are you saying that Guns N' Roses will never again undertake as massive a tour as last time?

S: If you say "never" you really limit yourself. If we had listened to all the "nevers" early in our career, we wouldn't have made it. But I don't know if we'll ever be quite that ambitious again. Who knows? After this tour with Snakepit, I may be willing to take on a big tour again. This has been a very refreshing experience for me. It's brought me back to earth and put me in touch with the people and the music that I like. I guess what I want more than anything right now is to be viewed as a musician, not just a rock star.



Collective Soul:
"It's hard to hear
nice things about
your music."

COLLECTIVE SOUL KEEPIN' IT SIMPLE

BY ANDY
SECHER

It was the sound of feedback, a high-pitched wail that cut through Collective Soul's well orchestrated musical attack like a hot knife. Unfortunately, it wasn't a sound that guitarist/vocalist Ed Roland wanted to hear. It was an hour before the band was scheduled to perform their recent hit, *Gel*, on **Late Show With David Letterman**, but as pre-show rehearsals dragged on, Roland just couldn't get his guitar amplifier to behave. Every time he turned away from the confounded amp to sing, that same uncontrolled squeal would emerge; it was enough to drive most rockers crazy. But true to his laid-back southern nature, Ed took it all in stride. Even when one of Letterman's producers suggested that Ed take off his guitar and just sing the tune—which, in fact, was exactly what he ended up doing—Roland refused to lose his cool. In fact, a few moments later, as the band sat in their basement dressing room waiting to go on, it was everyone else in the band—guitarists Ross Chidress and Dean Roland, bassist Will Turpin and drummer Shane Evans—that seemed to be upset, but nothing seemed to perturb the ever-in-control Mr. Roland.

"Hey, we've played with just two guitars

before," he said as if to answer his bandmates' worried looks. "A lot of bands only have *one* guitar. We have *three*. Don't change a thing. Just play your parts just like always. Don't try to make up for me. Believe me, it'll sound just fine."

"I'm 30—by now a lot of musicians have been to where they want to be and back."

Minutes later, the band was on stage laying down a note-perfect version of *Gel* for Letterman's millions of fans. Ed seemed right at home without his blue Stratocaster around his neck. He shook his hair, he shook his arms and he shook his butt; it was quite an uninhibited display from a guy who only a short time before seemed to be the model of quiet, reserved decorum. Ahh, but such is the power of rock and roll! It has the ability to transform mild mannered Georgia gentlemen

into hip-shaking wildmen. Even the normally stand-offish Letterman was so moved by Collective Soul's electric performance that he hurried over to the band as soon as the song was over and glad handed everyone he could find. Needless to say, it was quite a night.

"We've been trying to play on this show for months," Ed said. "At first, when they wanted us on for *Shine*, they wanted us to cut the song down to fit into their standard four minute time slot. We just couldn't do it. There was no way we could cut the song down and keep it together. It wasn't a question of musical integrity or anything like that—it just didn't work! Then we performed our next single on the *Conan O'Brien* show, so we couldn't do that one on Letterman either. But they kept saying they wanted us, and we kept saying we wanted them. So finally, it happened."

But their performance on Letterman early in the year was only the start of a hectic 1995 for Collective Soul. Soon after, they released their self-titled second album, and hit the road as the opening

act for none other than Van Halen—pretty heady stuff for a band that only a year ago consisted of little more than Roland and his tape machine. But then the group's first disc, **Lies, Allegations and Things Left Unsaid**, hit the rock world like a house-a-fire, sailing to the top of the charts thanks in no small part to the cross-over appeal of *Shine*. Two million albums, and a world-wide tour later, Collective Soul was a true, five man rock and roll band, a group ready to really strut their stuff on their new album. While the focus this time around has been taken directly off of Ed, he remains the band's principle songwriter as well as their primary spokesman.

"I guess some people know the story by now," he said with a smile. "Before the first album came out there really wasn't a band. It was just me and some songs I had written. But these guys and me had played together on and off for years, so getting the band together wasn't real hard. Playing on the road for a year really brought us together and got us ready for making this record. This is truly a band effort, and you can hear the difference. There's a bit more variety this time, and the music just smokes from start to finish. I guess the bottom line is that we're real happy with the way this one turned out."

From the first crunching chords of *Simple* to the last crashing notes of *Reunion*, **Collective Soul** is the next logical step in this band's musical evolution. While many groups would be satisfied to merely try to recapture the elements that made their initial effort a runaway success, this time these guys have chosen to turn their formulas inside out—successfully reinventing the style that first brought them acclaim. This is an album filled with quirky, unexpected musical moments. Tracks like *She Gathers Rain* bristle with eccentric rock energy, always managing to deftly sidestep the expected cliche and replace it with a shockingly fresh and surprisingly inventive artistic twist. Such praise brings only a small smile to Roland's face. He may like hearing those words, or he may hate it—he's just too damn polite to say.

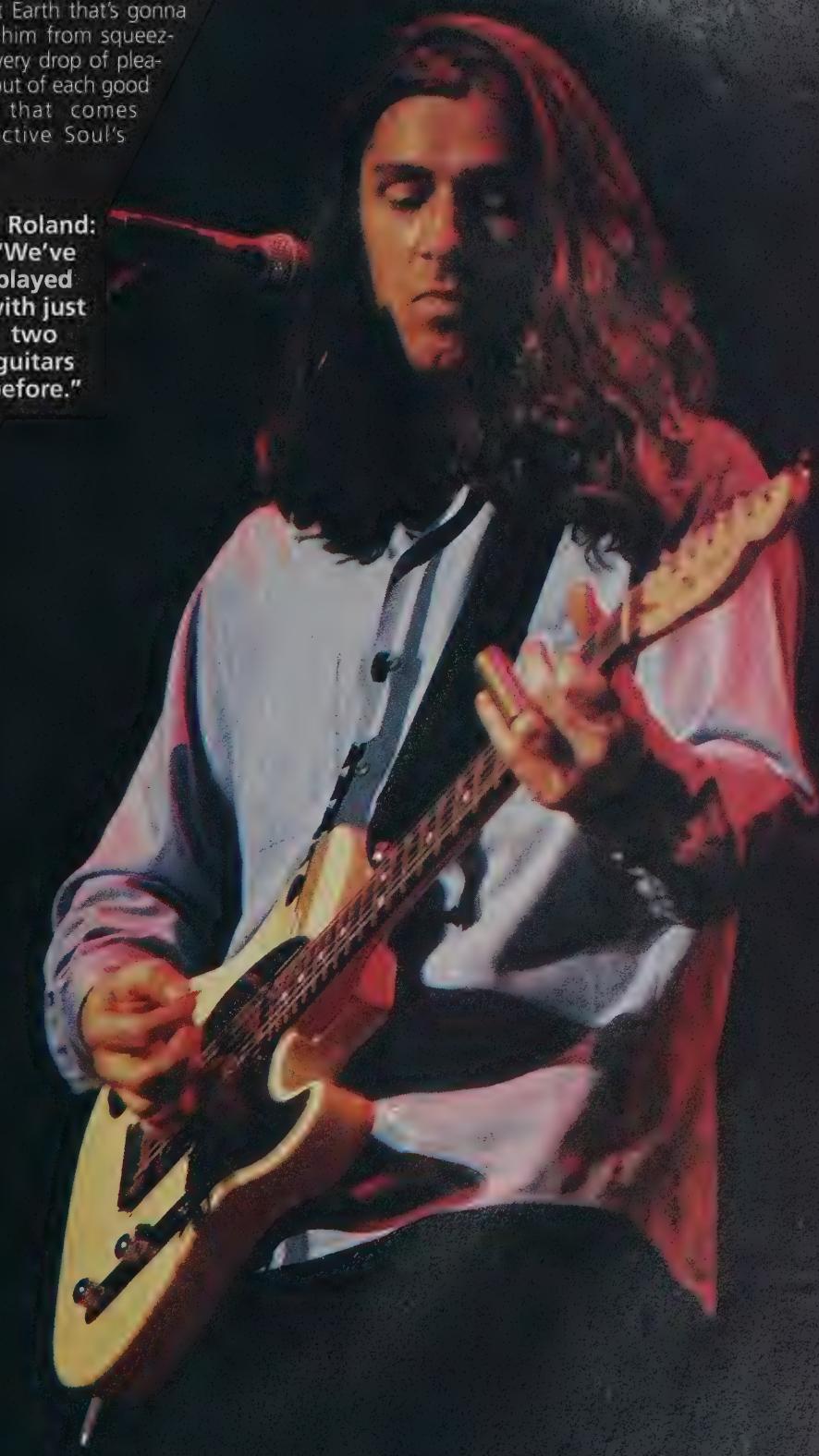
"I'm glad people like it," he mumbled. "Gosh, it's kind of hard to hear really nice things about your music and know what to say. If you agree with it you sound like a conceited fool, and if you disagree with it you sound like an idiot. All we can do is write the songs, record 'em and then go on stage and play 'em. If the people keep responding, we'll keep doing it."

By landing the plum assignment of opening for Van Halen, Collective Soul have virtually guaranteed themselves the chance of having massive numbers of people hear their new material. Already the group has performed in front of nearly a million fans from coast to coast, and if things keep going as they have for these

Georgia rockers, they may just wind up headlining their own tour before year's end. But Roland and his troops are in no particular hurry to reach rock's promised land. They're willing to take the slow and steady path to the mountain top, enjoying each and every moment along the way. As Ed is quick to point out, he waited a long time for this moment in the sun to arrive, and there's nothing on Planet Earth that's gonna keep him from squeezing every drop of pleasure out of each good turn that comes Collective Soul's way.

Ed Roland:
"We've
played
with just
two
guitars
before."

"I'm 30 years old," he said. "By now a lot of rock and roll musicians have been where they want to be and come back. For me, this is all still pretty new. I was in bands that went no place for ten years. That's why I'm really able to appreciate what's happened to us. In the past I've said this has all been like a dream come true. But heck, it's even better than that."



who's HOT

It's a question we find ourselves asking each year at about this time. We begin to contemplate the cosmic issue of which forces in the hard rock world have

true perspective on exactly what's going on in contemporary music. Questions abound concerning where hard rock is headed over the next few years, and which bands will serve as

the leaders spearheading this future rock renaissance. But, as usual, we here at **Hit Parader** are not only gonna ask the questions—after all any chimp can do that—but we're gonna do our best to answer 'em too! We know exactly what the fans want to find out, and we're here to let you in on our best crystal ball analysis of the rock and roll scene.

Have "cross over" superstars like Pearl Jam, Nine Inch Nails and the Stone Temple Pilots received too much media attention for their own good? Have bands like Green Day and the Offspring heralded not only punk renaissance, but also the return of "fun" rock and roll? Is the so-called Seattle Scene over and done with, or has a new generation of Emerald City

The Offspring:
Hotter than hot—a quadruple platinum smash.

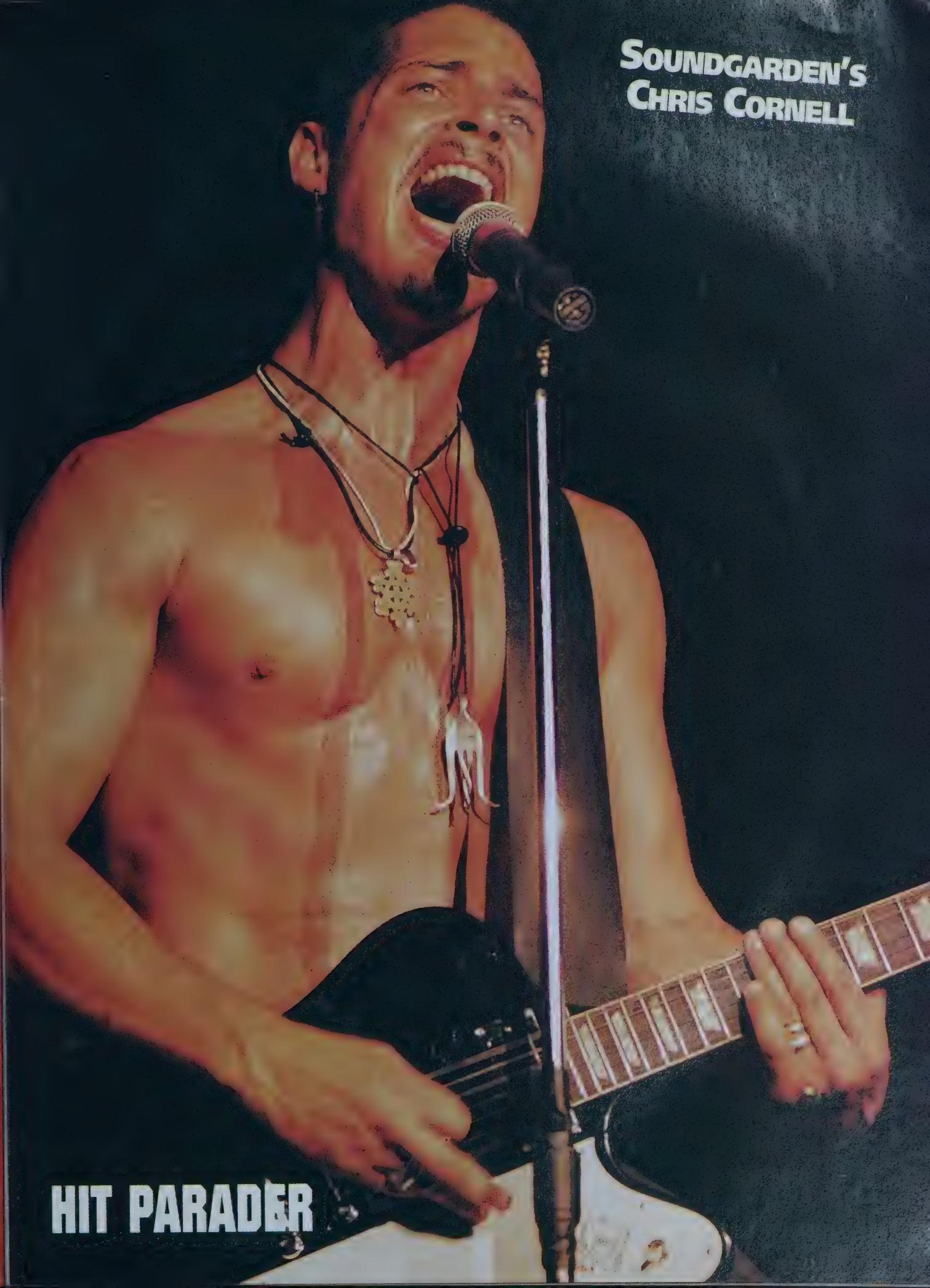


ascended the ladder to the very apex of industry importance, and which have fallen over the precipice of audience acceptance and landed in the pit of eternal commercial damnation. We crave to know which bands and performers have emerged as cultural icons, conquering heroes and chart champions to a new generation of fans, and which groups—at the same time—have entered the bottomless, black abyss of neglect and disrespect. To put it simply—if such a thing is still possible at this point—we want to know...Who's Hot & Who's Not!!

In this dizzying moment in rock history, when the lines of demarcation that have long served to separate one musical style from another have been effectively eradicated, it's hard to get a

who's NOT

A SPECIAL REPORT

A shirtless Chris Cornell is captured in a moment of intense performance. He is singing into a black microphone held in a stand, his mouth wide open in a powerful vocal delivery. His right hand is on the neck of a white electric guitar, while his left hand is positioned on the strings. He wears a black leather strap around his neck and a silver cross pendant. The background is dark, making him the central focus.

SOUNDGARDEN'S
CHRIS CORNELL

HIT PARADE

**"A lot of
'alternative'
stuff is really like
things I heard back
in the '70s."**

bands—spearheaded by the likes of Candlebox—begun to blossom? Has the long-dormant L.A. rock scene begun to reemerge thanks to new releases by the likes of Poison, Warrant and Dokken? And have certain legendary rockers like Aerosmith, Kiss, Van Halen and Ozzy Osbourne finally begun to show their age?

"Maybe on the surface rock and roll is always changing," Aerosmith's all-knowing Steven Tyler said. "But I don't think that things really are changing that much. A lot of what I hear being labeled 'alternative' or 'cutting edge' is really like stuff I heard back in the '70s. Maybe it's just cool to be retro. I like a lot of what's happening out there. It's certainly interesting. But as far as I'm concerned it's all just rock and roll."

As if to echo Tyler's words, many experts would agree with his assessment that rock is in the midst of a "retro" phase.

Guns N' Roses' Axl Rose: Out in the cold?

Perhaps the leaders in this retro-rock rebellion are the ubiquitous Green Day, unquestionably the hottest band that's emerged on the rock scene in years. Is there any place on earth where the pseudo-punk sounds of Billie Joe, Mike Dirnt and Tre Cool aren't rocking a new generation of fans? But, in fact, the radio-friendly brand of punk put forth by this Northern California trio is a far cry from the hard-edged sounds displayed by such punk pioneers as the Clash or the Sex Pistols. In many ways the music of Green Day, and their fellow platinum-punkers, the Offspring, owes more to the "power pop" movement of the late '70s than to that era's punk sounds.

"We accept the classification of 'punk' because it probably fits us better than anything else," Billie Joe said. "But to me

'punk' has always symbolized an attitude more than any sort of musical style. Our influences range a lot further than just the bands who played punk years ago. We liked metal bands and other rock bands too. But we don't mind being called punk at all. And if that's the way people want to think of us, that's great."

Green Day's runaway success has unquestionably been a most significant recent trend in hard rock. It has spurred the form to turn the all-important corner away from the doom-filled odes that characterized the so-called Seattle Sound during this decade's first half. While bands such as Soundgarden

and Pearl Jam continue to dominate the charts with their latest releases, apparent cracks have begun to appear in that form's musical facade. With the death of Nirvana's Kurt Cobain, and well documented troubles within both Pearl Jam and Alice In Chains, the entire Seattle movement has begun to be examined with increasing scrutiny by rock pundits. Even the all-mighty Pearl Jam felt the sting of countless media barbs when their most recent album, **Vitalogy**, received less than enthusiastic reviews. But, on the other hand, just as some of the Seattle units that helped place their home town on the rock and roll map in the early '90s

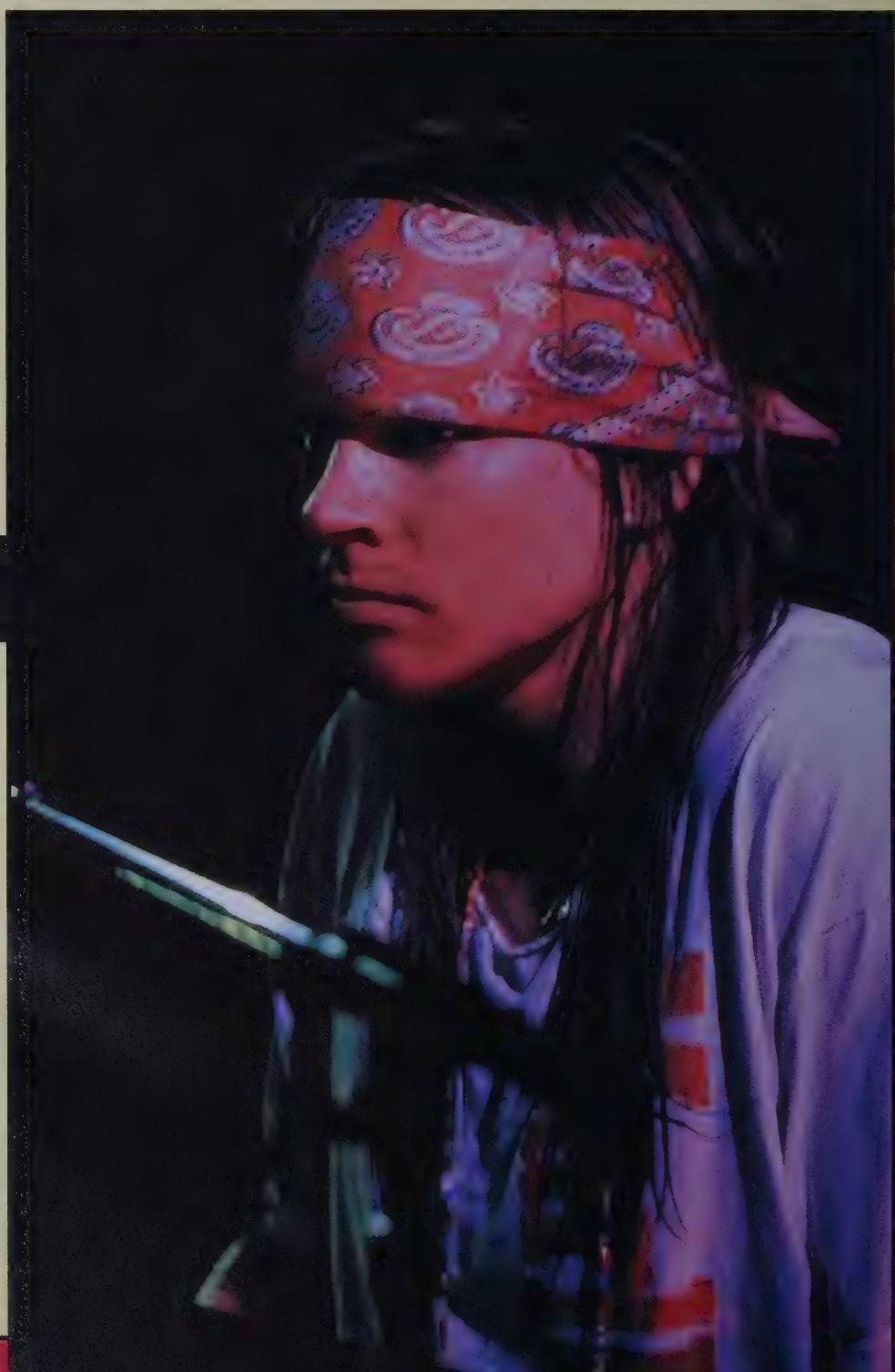
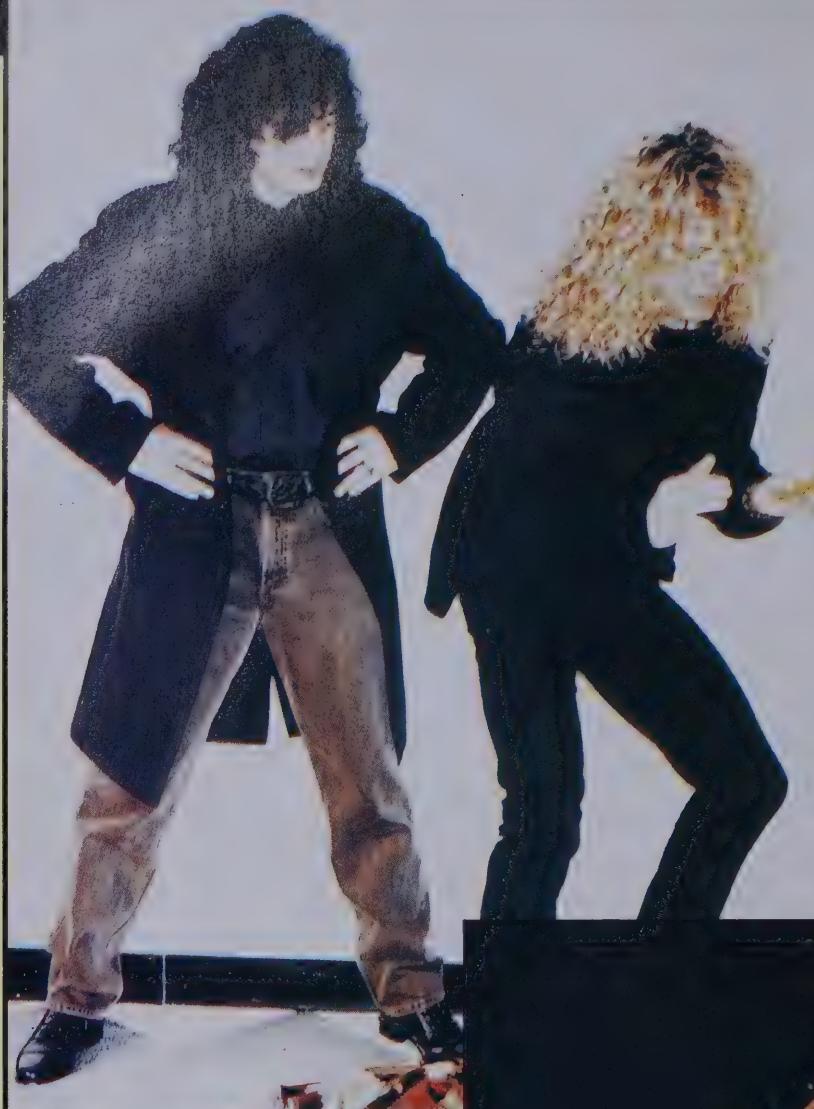


PHOTO: PAUL HARRIES/MALLUK

**NIN'S
TRENT
REZNOR**



HIT PARADER



Page and Plant: Showing they're still hot stuff on the road.

have begun to show signs of wear and tear, along comes a band like Candlebox that proves that there's still plenty of musical life left in the Emerald City.

"We grew up at a time when Seattle was just beginning to happen in a musical sense," said Candlebox's vocalist Kevin Martin. "I remember going into clubs and seeing Soundgarden play. Believe me, it was incredible. But by the time we really started to get things together as band, all the big bands had moved on and become national acts. We were never really a part of that scene. We're very proud of being from Seattle, but we're of a different generation. We're just a rock and roll band that's drawn on a lot of different groups—both from Seattle and beyond—for our inspiration."

Candlebox's success has heralded the arrival of an exciting array of platinum-selling new acts that have blossomed red-hot on the rock scene over the last year. From Type O Negative to Bush,

from Corrosion Of Conformity to Sponge, bands that have struggled for years to succeed have joined with wet-behind-the-ears upstarts to give the hard rock form a solid kick in the collective ass. At a time when many perennial chart-toppers like Metallica, Guns N' Roses and AC/DC have decided to take some time off, their void has been promptly filled by other bands hungry for the chance to have their unique musical stylings heard by the rock-starved masses. But of course, the question then becomes whether the likes of G N' R or even the all-mighty Metallica can ever regain the commercial momentum they enjoyed only a few years ago? It's a debate sure to be central to any pertinent rock discussion in the months ahead.

"I think Guns N' Roses will be able to come back strong," said the band's guitarist, Slash while in the midst of a solo tour with his group, Snakepit. "I think it's kind of become fashionable for certain people to begin writing us off, but we've always gotten off on proving

Aerosmith's Steven Tyler:
"On the surface rock is always changing."



everyone wrong. Once Axl gets some of the things he's up to off of his agenda, we'll get back to business, and when we do, everyone had better watch out!"

While some rock experts may seriously question Slash's up-beat assessment of G N' R's future, those same mavens are quick to admit that a renaissance of sorts may well be underway with many of the '80s best-known acts. While that era's best-known, and most successful act, Motley Crue, remains in a state of artistic

would write off bands that have sold tens of millions of records just because another band is successful. The success of Pearl Jam should have no bearing on the status of Poison. As far as I'm concerned, there should be enough room in this business for everyone to do exactly what they want."

Among those bands that seemingly are doing exactly what they want—and enjoying big rewards in the process—are some of rock's most hal-

dreamed all my life of seeing Led Zeppelin and the original Kiss live on stage. I got the chance to see Plant and Page last month, and while it wasn't quite Led Zeppelin, it's as close as I'm ever gonna get. If I got the chance to see the original Kiss—with Ace Frehley playing guitar—I'd be in heaven. It would be like I was living in rock and roll heaven. That would be all any real rock fans could ever want."

Indeed, the next few months should be a fascinating time in rock and roll. And perhaps the best part of all this action is that the fans emerge as the

Stone Temple Pilots: Heating up for a headlining Lollapalooza gig?



limbo, bands such as Poison, Slaughter, Warrant and Dokken, long written off as either irrelevant or dead, have begun to make a little commercial noise, indicating that the much maligned L.A. Scene may well be undergoing a magical return from the grave. There's still a long way for those bands to go in order to regain even a small percentage of their former glory, but in these unpredictable times who would dare doubt that they can pull it off?

"I like a lot of the music I've heard over the last few years," said Poison's charismatic frontman Bret Michaels. "But that doesn't mean that other kinds of music can't still make it. It always struck me as kind of silly that people

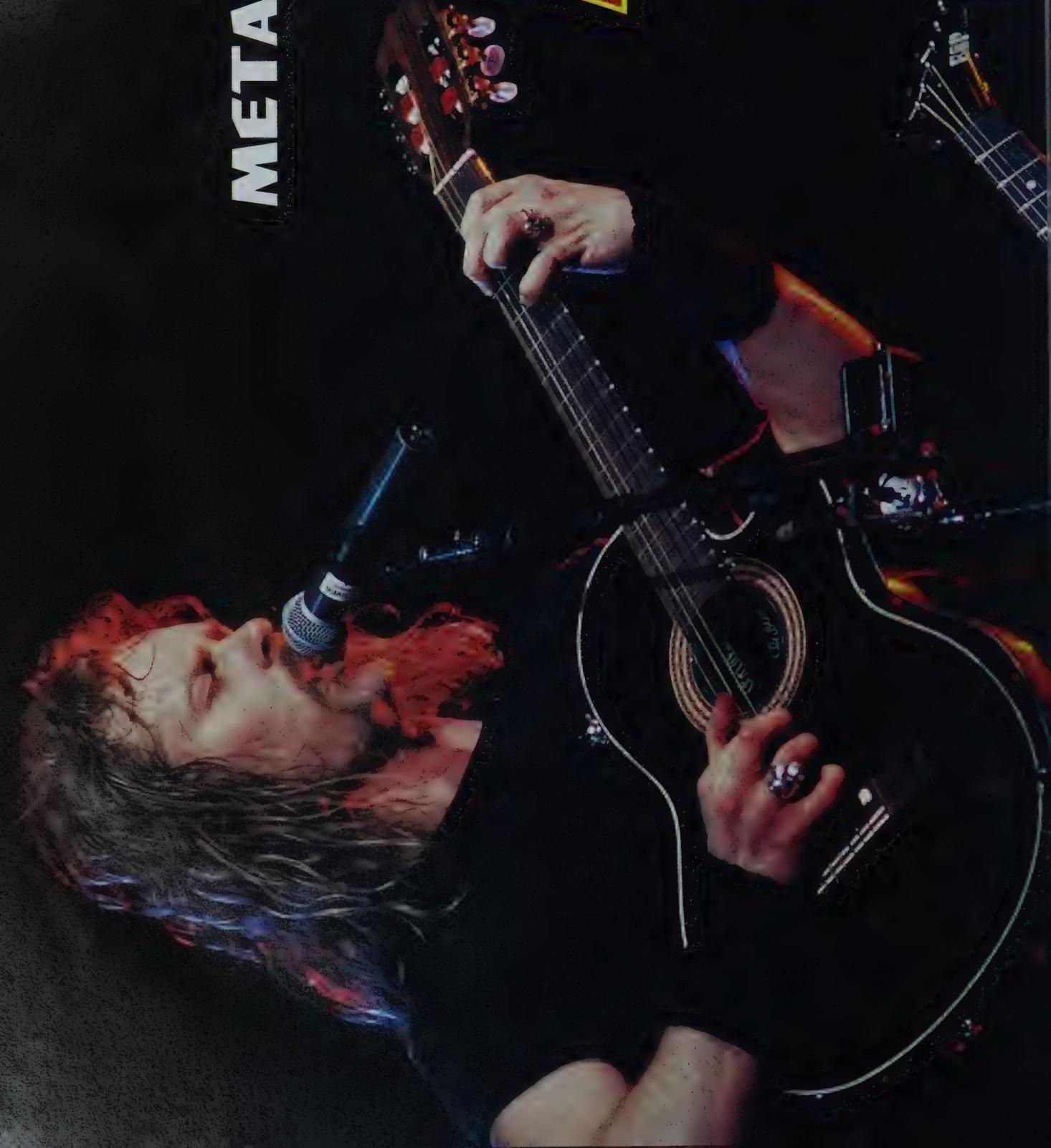
allowed performers, including Van Halen, whose latest album, **Balance**, reached Number One in the charts, and former Led Zeppelin stalwarts Jimmy Page and Robert Plant whose recent U.S. tour packed arenas from coast-to-coast. Other legendary acts such as Ozzy Osbourne and Kiss have been lying surprisingly low in recent months, though hot rumors seem to indicate that both will be very active in the near future; especially Kiss, who are supposedly considering taking the plunge and finally touring with their "original" unit—putting on their legendary makeup again.

"That's one show I'd pay *anything* to see," one teen-aged fan stated. "I've

big winners. Record labels, long chastised for their restrictive signing practices, have seemingly dropped some of their guard in the hopes of landing the Next Big Thing. All we can say is that if hard rock fans can't find something to their liking these days, whether their taste runs to the techno-metal stylings of Nine Inch Nails, the full throttle fury of Rancid or the mainstream efforts of Van Halen, then they're just not trying very hard. So who's hot...and who's not? The answers change every day. But the bottom line *always* remains the same; it's you, the rock and roll fans of the world who are the only ones that are truly capable of creating the stars of today and tomorrow.

METALLICA'S

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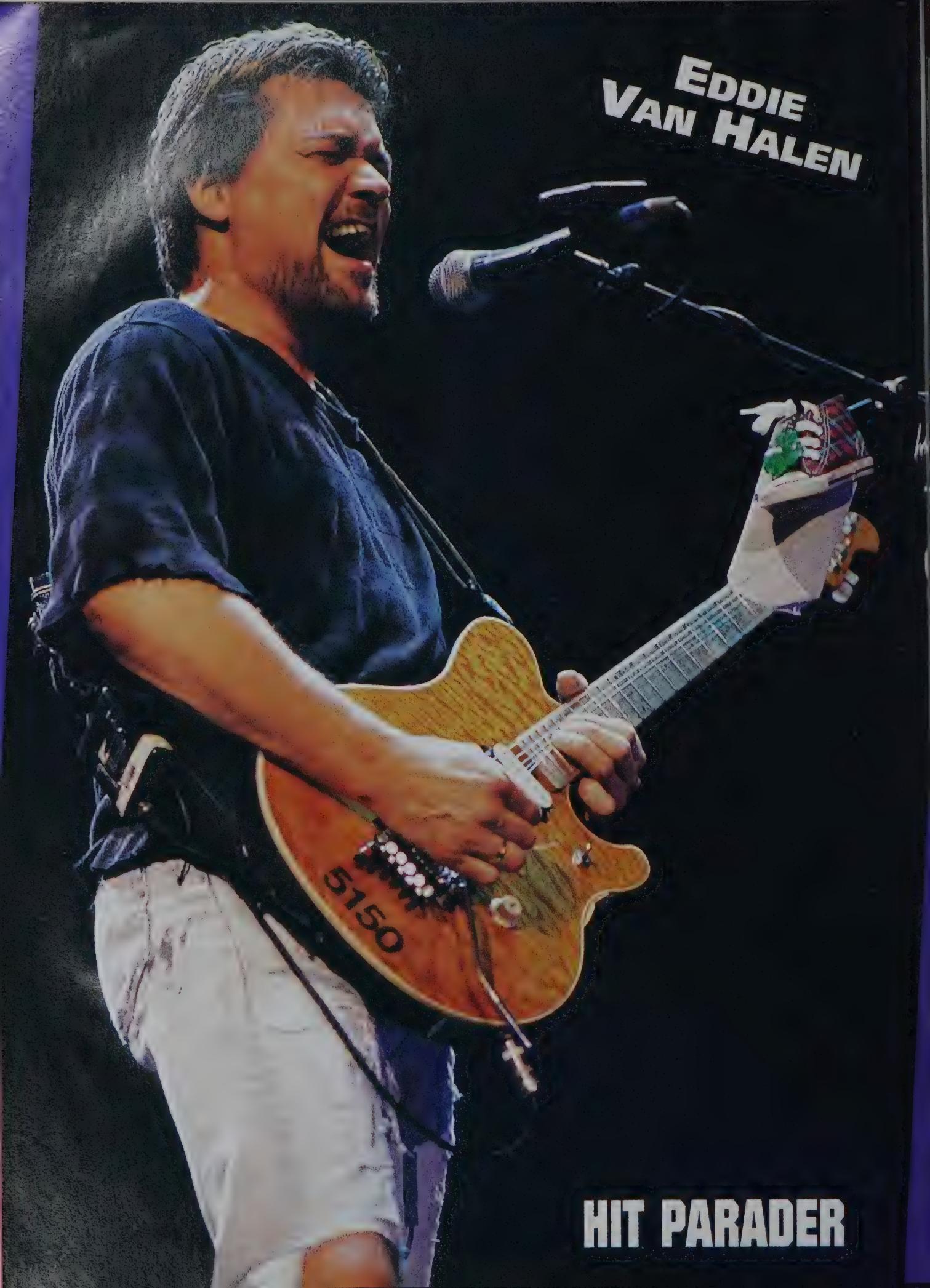


HIT PARADE



HIT PARADE

PHOTO: NEIL ZLOZOWER



EDDIE
VAN
HALEN

HIT PARADER

VAN HALEN

INSIDE SECRETS

BY ROB ANDREWS

“That's Eddie Van Halen?" a fan gasped out loud as the legendary guitarist strolled slowly by on his way into a plush Los Angeles restaurant, where he was scheduled to meet bandmates Sammy Hagar, Michael Anthony and Alex Van Halen for a late afternoon lunch. With his freshly cropped "doo" and his neatly trimmed beard, Mr. VH certainly no longer resembled the baby-faced, long-haired rocker that two generations of fans had grown to know and love. But, according to the man himself, that's the whole point of this new look. While the band's music has stayed true-to-form, a fact proven loudly and proudly on their latest platinum platter, **Balance**, the six-string master just felt it was time for a little change in his life. Of course, to no one's surprise, wife and constant companion, actress Valerie Bertinelli, played a major role in this rather startling transformation.

"I don't know what it is with Valerie, but I think she believes she's a barber or something," Eddie said with a laugh. "At the end of the last tour she volunteered to give haircuts to both me and Sammy. We figured she'd just do the standard 'a little off the top' routine, but she went a little crazy. Both of us ended up looking like shorn sheep. But after that it grew back quite a bit. In fact, when I *really* cut it short was right after our manager died. It was a thing I guess I did out of frustration when we found ourselves facing a lot of business decisions. But now I've grown used to it—I kind of like it short. That has to do much more with me being a little lazy about shaving than any sort of fashion statement."

It's certainly seems fair to say that fashion statements have never ranked high on the Van Halen order of business. Over the last decade—ever since they parted ways with their "prince of sartorial splendor", original vocalist David Lee Roth—the VH music machine has rumbled on, seemingly oblivious to every trend in music, fashion or culture that has so affected the rest of the rock world. It often appears as if Van Halen operates in a self-contained vacuum, a musical universe all their own, where their sparkling, inventive creations have grown to maturity unfettered by the normal "viruses" that seem to infect the product of so

many other bands. Perhaps that's because their recent releases, including **Balance**, have been recorded in Eddie's famed 5150 home studio, located just a hop, skip and jump from his living room. Or perhaps it's because these guys seriously don't give a damn about the various punk, funk, alternative, thrash, bash, mash convolutions that the rest of the rock biz seems to react to with Pavlovian predictability.

"Why would we want to jump on anyone else's musical bandwagon?" Eddie wondered. "We've just always believed in getting together and making our own music, that's the only way we'd have it. We may appreciate what someone else is doing, but the idea of following what they're doing never even crosses our minds. It's kind of an alien concept to us. I think we all listen to what's going on in music because we're music fans. But we don't let any of it have an effect on what we're doing. We play music because it's

**"I cut off my hair right after our manager died—
I couldn't handle the pressure."**

what we do for fun—we actually find it relaxing. Now that we have families and outside responsibilities, getting into the studio is very therapeutic because it lets you get away from all that."

Yes, life is certainly very different for Eddie and the boys these days. Long gone are the days when they'd destroy dressing rooms because they discovered brown M&Ms on their food trays, and wander back to their hotel rooms with more women in tow than a traveling Las Vegas road show. Today, marriage and kids have turned these once-quintessential rock and roll wildmen into relatively sedate, middle-aged businessmen whose few remaining recreational pleasures revolve around driving expensive, fast cars and playing loud music. But Eddie wouldn't trade his life with Valerie and young son Wolfgang for all the silicone-grown groupies in L.A. When it comes to rock and roll thrills the Van Halen boys have been there, seen it and done it.

"Being married is great," Eddie said. "I've been married for so long now I don't even remember what I was like

before I met Valerie. But I don't miss any of that other stuff. When we first went out on the road, 18 years ago, we did it all. Those were good times in that sense. But on a musical level, things have never been better than they are right now. I'm really pleased with the new music because we went into the studio without much music written, and things just started to happen. That's a really great feeling to experience. You find yourself getting into a zone and things just start to flow."

The music featured on **Balance** indeed does showcase the "zone" that Eddie and the boys found themselves in while recording. In fact, such tracks as *The Seventh Seal*, *Don't Tell Me What Love Can Do* and *Aftershock* may well rank among the heaviest, hardest-hitting songs this unit has laid down in many-a-year. Of course, considering that more than four years separated the release of **Balance** and its predecessor, **For**

Unlawful Carnal Knowledge, such a claim loses some of its validity; but there's no denying that on their latest masterwork Van Halen has once again staked their claim to greatness, proving their continuing viability as one of hard rock's most inventive and challenging units. Trends and fashions can come and go, but the VH rock machine just keeps rolling along.

"Making music still blows my mind every time we play," Eddie said. "This is a very special album to me because it talks about the way life is in balance, and how you've got to fight to make sure it stays that way. A lot of the things that are going on these days are way out of balance, and we talk about that too. But most of the time our goal has just been to make sure that there's a good balance between us as musicians and as people. We know each other so well at this point, that maintaining our equilibrium is so important. When we do that we can really start exploring with our music and seeing where it takes us. That's still what is exciting for me. It's going into the studio every day, or on stage each night, and never knowing exactly what's going to come out. That's the beauty of rock and roll, and that's the thing that keeps making this band so special to me."

It's hard to believe that six years have now passed since Faith No More's album **The Real Thing**, and its hit single *Epic*, transformed this always-exotic unit from a highly regarded, though generally neglected member of the rock fraternity into one of the hottest bands on earth. That song, and its corresponding video, which carried the band's name and message of "no more" to the world, has been a very safe haven for the band as it's undergone sensations from the unwanted role of international superstars. Since then this California-based quintet has gone through a series of career ups and downs, with the latest twist in their ongoing roller coaster ride taking them back to the apex with the release of their latest album, **King For A Day...Fool For A Lifetime**. Once again, on their latest offering all of the classic FNM musical qualities are apparent—quirky, off-beat lyrics, hard-hitting, instantly infectious riffs—but there's something a little different this time around. Now there's a more balanced, mature attitude appar-

ent that's served to smooth some of the band's ragged edges while allowing Mike Patton, Roddy Bottum, Billy Gould, Mike Bordin and new guitarist Dean Menta to remain firmly ensconced on hard rock's cutting edge.

"**The Real Thing** was obviously a career milestone for us," Gould said. "It placed us in a position where a lot of people

looked at us, and asked, 'what next?' Well what came next, **Angel Dust**, was something of a rebound off of all the success and attention we had received. Now we come along with **King For A Day...** which is kind of a rebound off of both of those records. It's a reconciliation of those two albums. It takes

us to new places, while keeping some familiar elements. To me, despite whatever we may have accomplished in the past, this is our first great record. And with all the crap we had to go through recently, it feels great to like it so much."

Considering the myriad difficulties Faith No More needed to overcome merely to complete their latest album, the scope of the material contained on **King For A Day...Fool For A**

FAITH NO MORE

NO FOOLS ALLOWED

BY WINSTON CUMMINGS



Faith No More: "Everything that's gone on within the band has been a little confusing."

Lifetime is ever more impressive. Paramount among these problems has been the game of "musical guitarists" the band has been forced to play since they completed their last world tour in 1993. First, original guitarist Jim Martin— perhaps the band's most recognizable face due to his long black hair and scruffy beard— decided to split, mysteriously leaving the band he had worked with since their formation in 1984 without even a "goodbye." The group then turned to Trey Spruance, a long-time friend of the group's, and a bandmate of Patton's in his ongoing side-project, Mr. Bungle. Spruance hung around just long enough to add his dynamic guitar leads to **King For A Day...** before deciding he didn't want to subject himself to the rigorous tour schedule that FNM had planned for 1995-96. Enter one Dean Menta, the group's former keyboard technician, who after some band consternation was offered the coveted FNM six-string slot.

"It's all been a little confusing," Gould said. "When Jim first split we were all taken by surprise. We don't know what happened there, and since we've not even been able to contact him since he left, we have no idea what he's up to. So then we turned to Trey, who Mike had known for a long time. Trey really had a good musical ear, and his playing on the album is really special, but he just didn't have the heart to commit to the kind of touring schedule we had in mind. In fact, I wasn't surprised when I heard Trey wasn't going to stay—you could almost smell it. So then Dean came into the

"This album is a reconciliation of the previous two—it takes us to new places."

picture. He had been Roddy's keyboard tech, so he knew us and we knew him. He's definitely a guy who can contribute something. All we want is for him to do what he does and make it better for everybody else."

Somehow, it seems as if Faith No More just can't operate efficiently if things are going *too* smoothly within their musical camp. It's been that way since 1984, and according to Gould, it'll probably be that way until the band finally calls it quits at some distant point in time. During their history they've survived a painful shift in singers when Patton came aboard replacing the popular Chuck Mosley just prior to the recording of **The Real Thing**. And they've overcome a variety of internal and external problems—including unsupportive record labels and wavering fan interest—that would have most likely derailed a band with less internal strength. As it happens, following their breakthrough success in '89, there was a significant media backlash against Faith No More by the time **Angel Dust** was released in 1992. Patton, for one, hopes that any lingering press animosities have now been cast aside.

Mike Patton:
Establishing his
identity on the band's
new disc.



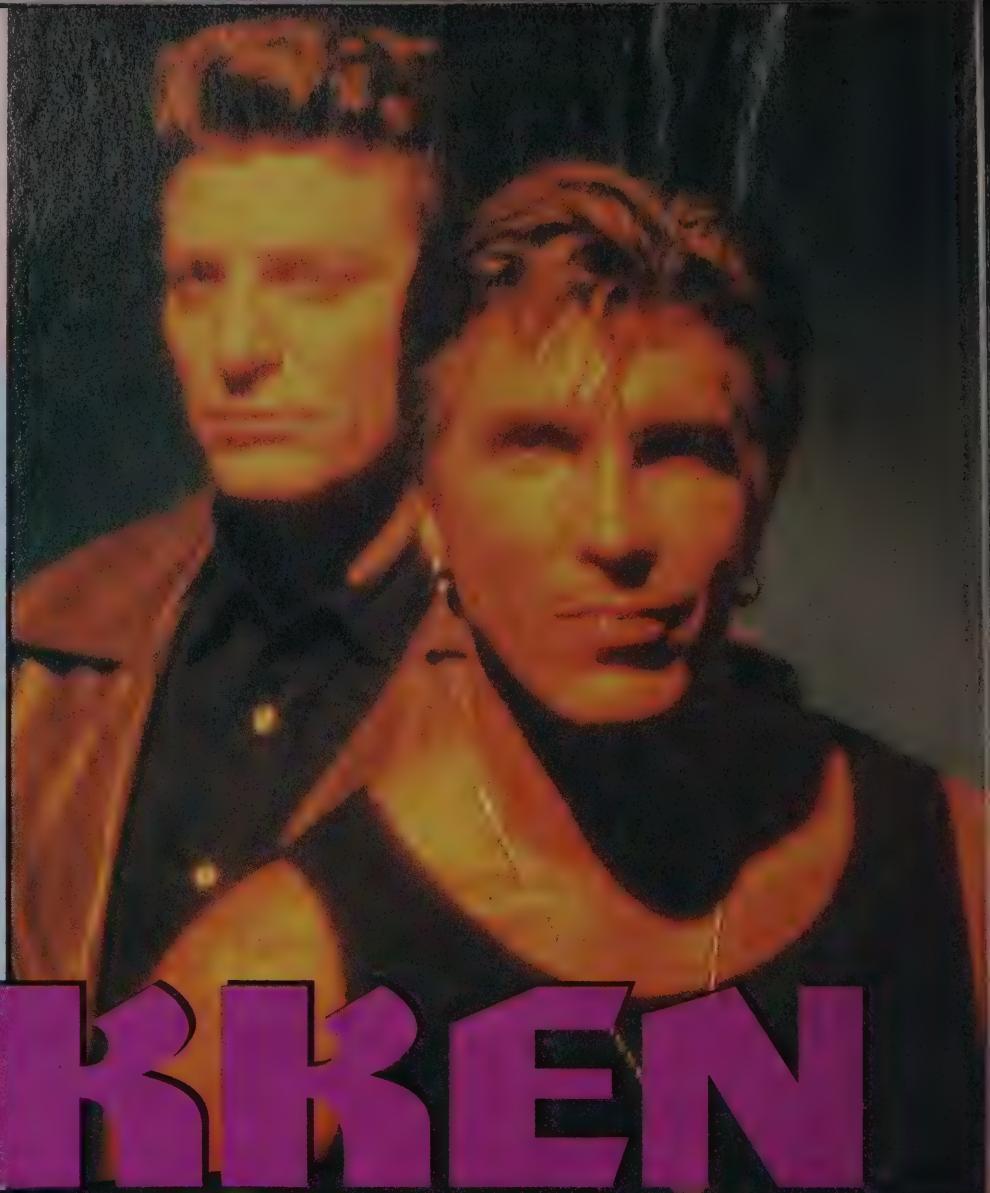
"The last album is something we're very proud of," the singer said. "But I can understand how some people who only knew us from *Epic* may have been a little surprised. But MTV didn't get behind us as much as they did last time, but that's their choice. This time I think we've made a record nobody can ignore. I think this music presents us as the most harmonious unit we've ever been. Maybe all the stuff we went through with Jim and Trey brought us all together. I hope that attitude comes across in the songs."

On such new tunes as *Get Out*, *The Gentle Art Of Making Enemies* and *Ugly In The Morning*, Faith No More have streamlined their sound to some extent, dropping a few of their more esoteric leanings in favor of highly palatable—though still challenging—musical musings. According to Patton, the whole recording process for **King For A Day...** proved to be simultaneously the most satisfying and the most challenging times of the band's career. But now, with the album out, their lineup in place, and a monster tour on the drawing board, it seems as if these five hard working musical mutants are set to make up for any lost momentum that may have derived from their recent delays—they're ready to get out there and show a new generation of fans exactly what all the excitement was about all the way back in 1989.

"We were so big in 1989," Patton said. "I don't think we could maintain that level of success. But we're very happy with where we are now, and we're certainly happy with both the band and with the music we're making. To us, this album was about having a good time, writing a good record and finding people we're comfortable playing with. Sometimes a good way to make music is to treat it like revenge; it's an open forum. The songs are open to interpretation, so go ahead have a good time. The whole situation for Faith No More right now is just learning how to enjoy the simple pleasures that our music give us."

Of all the platinum-coated, El Lay-based, '80s bands Dokken stood alone. Yeah, they pouffed their hair a little bit, and they wore leather pants that were a might too tight, but at the heart of the Dokken hit machine was always a rock-solid musical foundation that no other West Coast band (at least this side of Van Halen) could match. In guitarist George Lynch, the group had a fleet-fingered fret master, in drummer Mick Brown an iron-fisted rhythm machine, in bassist Jeff Pilson a true-blue beat keeper and in vocalist Don Dokken a guy who at least knew his limitations. While L.A. types like Motley Crue and Ratt were often guilty of placing style over substance, the Dokken gang always had their musical priorities in line. The band enjoyed a string of million-selling discs like **Breakin' The Chains** and **Back For The Attack** that melded instantly infectious melodies with a pulsating neo-metal attack.

Yet despite their good-time image and silicon-slick sound, almost from the moment of the band's inception in 1984, there were deep-seeded troubles within Dokken that not only served to undermine the band's credibility, but also brought them more media attention than did their hits! It was one of the worst kept secrets in rock that Lynch and Dokken couldn't stand each other's guts; heck, **Hit Parader** even



DOKKEN

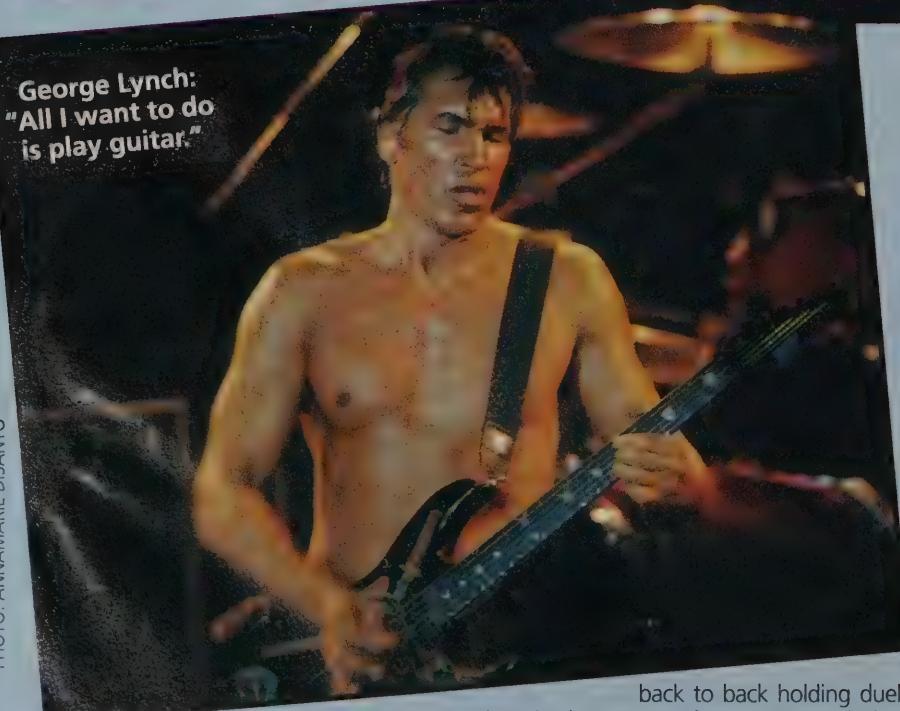


PHOTO: ANNAMARIE DISANTO

George Lynch:
"All I want to do
is play guitar."

once presented a Dokken cover (gosh, those were the days!) with George and Don standing

back to back holding dueling pistols ...or were they water guns? Time does dull the memory.

The net effect of all this internal friction

served to tear the band asunder in 1988—at a time when they were at the height of their commercial powers, and while the so-called West Coast Metal Explosion was still in high gear. Lynch and Brown went on to form the marginally successful Lynch Mob, Pilson enjoyed a brief stint as the touring bassist with Dio, and Dokken released one disappointing solo disc that tried too hard to recapture the magic of his original quartet. By 1993 it seemed like everyone was on a fast track to nowhere; Lynch Mob had dissolved, and Don found himself a man without a band or a record deal. Realizing that they had perhaps let their one golden opportunity for fame and fortune slip through their fingers back in '88, some tentative phone calls were made with the thought of trying to rekindle the original Dokken spark before it was too late—if it wasn't already.

"We had stayed in touch—more or less," Pilson explained. "I had talked to Don quite often, just to see how things were going, and George and I had always stayed in touch. Then it happened that Don and I got together to write some new songs, and pretty soon we called up Mick to play some



STILL ROCKIN'

BY ANDY SECHER

PHOTO: ROCKY SCHENCK

drums. The last guy aboard was George, who didn't join us until he had heard the demos we had completed. He liked what he heard, so all of a sudden Dokken was back together again. So after that, we had an offer to do some work in Japan—including an album and tour. It really happened that fast."

The first results of the band's "reunion" were that Oriental tour, as well as the Japanese-only disc, entitled simply **Dokken**. Japan had always been a huge market for the band, and since the Japanese still held many of America's '80s rock heroes in high regard—in sharp contrast to their State-side brethren—the group figured that once they got a strong foothold in the Orient, they could at least attempt to win over some other markets... then who knew what might happen next? Everyone involved realized it was a long shot at best, but shortly after the band's album was released overseas, a call came in from a most unexpected source—legendary A & R man John Kalodner, who during his lengthy stint at Geffen Records was credited with reviving the careers of everyone from Sammy Hagar to Aerosmith. But

late last year Kalodner split from Geffen in a move that shocked the rock industry. He followed his old friends in Aerosmith to Sony Music where he was anointed that label's rock "savior". Almost immediately, Kalodner decided to see if his Midas touch was still in working order; what better test could there be than Dokken?

"There will always be some tension in this band, but we're getting along better than ever."

"When John called us we were a little surprised," Pilson stated. "We had known each other over the years, and he had been involved with signing Don's solo band with Geffen. When he contacted us about signing with Sony we were obviously very pleased. We didn't know where our efforts in Japan might lead, but certainly a new American deal was our goal. I think John realized that there was still plenty of fire here."

Despite Jeff's highly logical explanation, exactly why Kalodner singled out Dokken

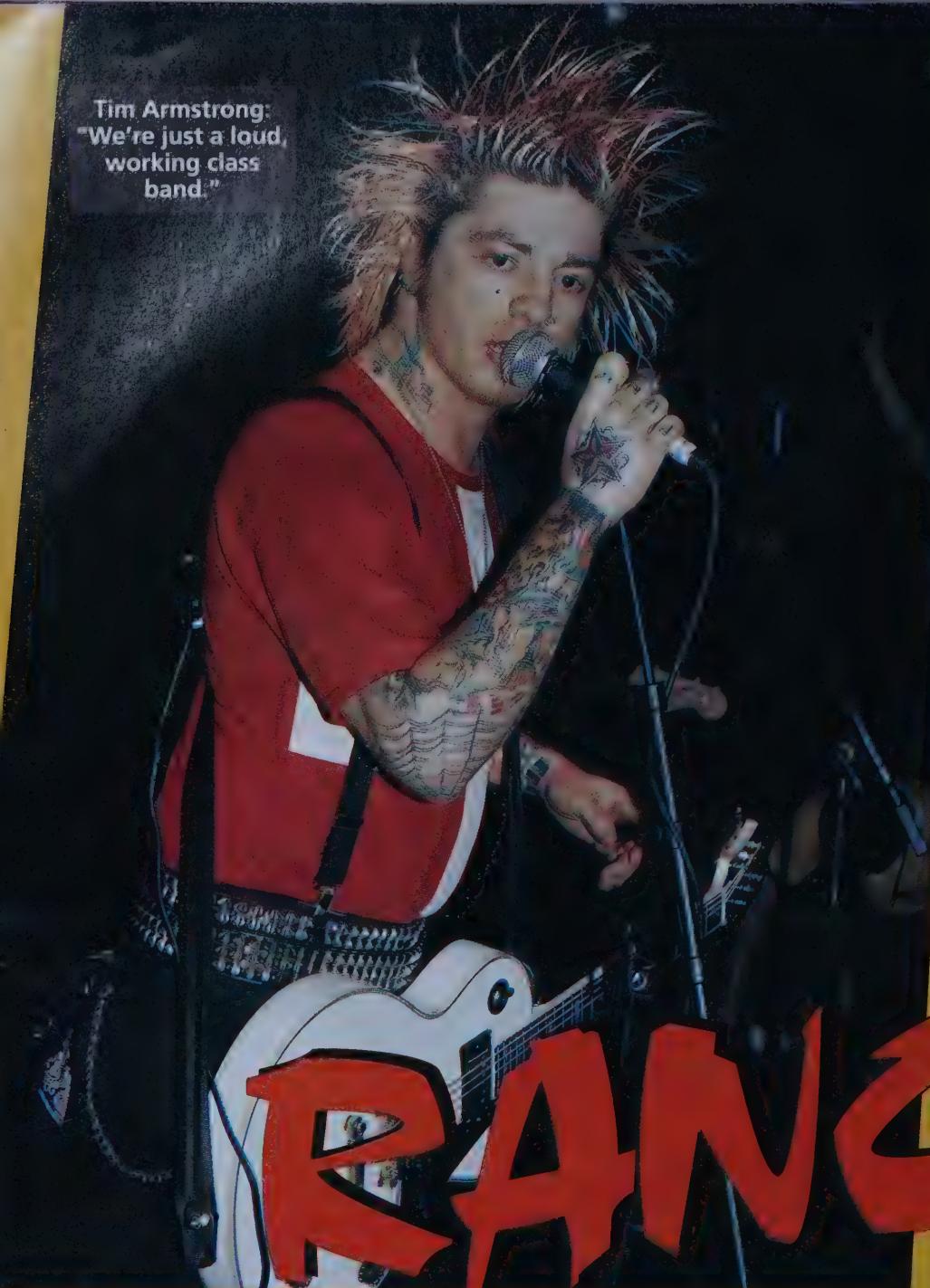
for resurrection is still open for speculation. There are some who will simply state that good music is timeless, and that Dokken—despite their rocky internal chemistry—made some incredibly good music during their late-'80s heyday. There are others, however, who will offer the opinion that in the Dokken/Lynch team Kalodner envisioned his next Tyler/Perry package; two troubled but talented rockers whose vast talents had only been partially exposed on previous albums. Either way you look at it, the winners come up Don and the boys, and they couldn't be happier about their latest change of fortune. After all, following the failure of his solo disc, Don openly questioned if he had blown his "last shot", and George seemed content to turn into an Arizona recluse, occasionally cutting one of those independently-released "guitar" albums that sell about a dozen copies to shred freaks across the country. So when the Dokken call-to-arms was issued by Kalodner these musical troops quickly stood at full attention.

"It's great to be back working together," Pilson explained. "Actually, things have gone smoother than we might have expected. I'm not going to be ridiculous and say that things are ever easy with this band. But we have grown up a bit and understand what we're about more. There

are four distinct personalities involved here, and that's both our weakness and our greatest strength."

Judging by the music contained on **Dokken**, it's easy to understand why Kalodner was so anxious to re-link the band. From the classic Dokken riffs that kick off *Too High To Fly* to the catchy melodies that characterize *The Maze*, the album serves to both reintroduce Dokken to the rock masses, and showcase the group's artistic development. Hey, these guys haven't been living on a deserted island for the last six years. They know there are changes going on in rock and roll, and while their latest tunes still harken back to the '80s in style and spirit, there's a fresh, updated feel to the proceedings as well. Who knows? Maybe it's time for an '80s rock and roll renaissance, and if there is, you can bet your bottom dollar that Dokken will be leading the way.

"I'm not gonna say anything outrageous," Pilson said. "But I will say that I'm very confident about the future. To me the key to any band's success is the music, and when it comes to that, we're still pretty darn good."



Tim Armstrong:
"We're just a loud
working class
band."

PHOTO: FRANK FORCINO

blueprints for Gen X media darlings. But with songs like *Radio* (co-written with Green Day's Billie Joe) and *Harry Bridges* receiving a lion's share of radio and MTV play, Rancid may just turn out to be punk's—and Epitaph's—next platinum gift to the rock world. And while it seems most unlikely that Rancid's new effort is about to overhaul the likes of *Smash* in any commercial countdown, the disc has managed to generate just enough publicity to guarantee near-star status for guitarist Tim Armstrong, bassist Matt Freeman, drummer Brett Reed and guitarist Lars Frederiksen—whether they want it or not.

"Being rock and roll stars seems to be very against everything we stand for," Armstrong said. "We're no different from the kids who come to see our shows. We never act like we're better than anyone—mostly because we know we're not. We're just a punk band playing loud rock music. Why should they treat us differently just because our jobs are to write songs and then play them live, while their jobs might be to go to class or work in an office? The idea that anyone would come up to me and

RANCID

BY P.J. MERKLE

DIVIDING THE SPOILS

Former Bad Religion guitarist Brett Gurewitz has had quite a year. First, his indie label, Epitaph Records, released the Offspring's latest album, *Smash*, a disc that has now sold over three million copies—putting both the Offspring and Epitaph squarely on the rock and roll map. Then, earlier this year Epitaph came forth with *Let's Go* (produced by Gurewitz), the second album by Berkeley, California's favorite pure punkers, Rancid, and the high-energy, raucously raw, 23 song disc proceeded to sail straight to the top of the indie charts. But both Gurewitz and the Ran-

cid gang seem to be taking all the commotion generated by their success in stride—in fact, they all seem remarkably non-plussed by the recent twists of rock and roll fate that have cast them in the highly unexpected role of being punk's latest fair-haired boys.

The fact is that few bands seem less geared for the mass appeal spotlight than the four uniquely unusual musical personalities that comprise Rancid. With their highly distinctive hair-dos, and occasionally stand-offish attitude towards both the press and their fans, these East Bay bashers aren't exactly

ask for my autograph makes me feel very uncomfortable. In fact, we've received some criticism for not signing autographs. But isn't putting your name on somebody's used napkin a bit pretentious? I'm sorry if that attitude upsets some people. It's just an honest response to what's going on."

Responding honestly to what's going on around them has been a trademark of Rancid's members even prior to the time they formed this high-octane quartet. In fact, despite their young ages (all the guys are still in their mid-20s) they each own a musical pedigree that would

make most other punkers green with envy. While their previous units, UK Subs, Operation Ivy and Smog, never reached the commercial heights that Rancid now enjoys, those bands attained semi-legendary status among true punk and hardcore aficionados both in the U.S. and abroad. But for whatever reasons, those bands began to fall apart in the early '90s, and by November, 1991, Armstrong, Reed and Freeman had joined forces to form Rancid's first incarnation. The trio recorded a 7-inch EP and a debut album in 1992, neither of which attracted much more than a cult following. The next year they added Fredrickson, a

join Rancid I jumped at it. But now I look back at what we started in the East Bay and it makes me sick. It's kind of like what happened in Seattle a few years ago. There are hundreds of bands out there now, all looking for a major label deal. It's not even just musicians from the area—that would be okay. People are coming from everywhere; they're like sharks who get a smell of blood. I miss the way it used to be, but

ing down a blistering two-hour show that seems destined to permanently damage any unsuspecting fan it doesn't kill outright. Drawing equally on material from **Let's Go** and their earlier releases, along with a variety of surprises thrown in along the way, the band's incredible set crams in more songs than you can count and more thrills and chills than the human body can endure. But according to Frederiksen, all this is just par for the course that Rancid likes to play.

"We're just a working class band that plays loud, three-chord working class music," the guitarist said. "I think one of the reasons that people respond to us the way they

"Being rock and roll stars seems to be against everything we stand for."



Rancid: "Isn't putting your name on somebody's used napkin a bit pretentious?"

move which expanded and enlivened their already explosive sound and cleared the way for the creation of the full-throttle collection of tunes contained on **Let's Go**.

"When we were coming along in the late '80s, the whole punk scene around Berkeley was rather small," Armstrong said. "Everyone knew everyone else, and there was a real sense of camaraderie. We were in different bands back then, but we all knew one another. We were friends, and we knew that one day we might work together. That's why when the chance came to

I'm kind of glad we managed to get a break before all this other crap started to happen."

Certainly Rancid has done a great deal with the opportunities that have been provided them. Already the group has headlined a sold-out European tour—where English fans in particular have grasped the band to their collective bosom—and their first road treks across America left their legion of supporters exhausted and happy. But that is just the tip of the proverbial iceberg for these guys. This time around Rancid has been pulling out all the stops, lay-

do is that they get a sense that we're coming from the same place they are. There's no wall up between the guys on stage and the people in the crowd. We're all there because we enjoy the same kind of music and understand similar experiences. For a long time, kids with a blue collar mentality were kind of forgotten about in music. Everything seemed geared for kids who dressed up and went out to parties all the time. Well, there are plenty of people who understand where we're comin' from, and thankfully, they relate to it."

OVER THE EDGE

BY VINNY CECOLINI

KEPONE

Kepone (pronounced "Key-Pone") bassist/vocalist Michael Bishop's parents hail from Hopewell, Virginia.

"There was a company there called "Allied Signal Corporation" that manufactured a chemical called Kepone during the '70s. It was in commercially-sold pesticide. It caused really serious neurological damage in a lot of local people."

The band began three-years ago as a side-project started by Bishop and guitarist Tim Harriss. Harriss was in a reggae rock combo Burma Jam, while Bishop performed as Beefcake the Mighty, a member of the heavy metal spectacle known as GWAR.

For the first two years of its existence, Kepone released a pair of singles, performing whenever Bishop and Harriss needed a "big break from the rigors of what they were doing full-time".

"We have both been doing our respective band projects for a long time, but we realized that Kepone was so much more fun," says Bishop. "I was doing GWAR, but I got tired of it."

"When we started, we had some ideas in mind of what we wanted to do," adds Harriss. "We wanted to approach writing songs and take a lot of time doing it. We realized that there was so much we could do with

it and we started really getting into it."

"I had been out touring a lot the last two years that I was in GWAR," continues Bishop. "I had such a bad attitude during my last days with them, I probably made them happy when I left."

Inevitably, Bishop will tire of the constant connection to his old band. But he still has not painted over its name stenciled on all of his equipment.

"I'll never forget when Kepone had to play in Chapel Hill," he recalls. "All of these moronic industry people were there to see this band Motorcaster. I put duct tape over the GWAR name on my gear so that none of them would ask me about it."

"Our goal with Kepone is so simple. I think that people who see us or that listen to the music will understand it. If they can't get over the history of where we came from then it is their loss."

As evident on the band's debut LP, **Ugly Dance**, Kepone's sound is an eclectic mix of heavy metal, alterna-

KEPONE





tive, punk, reggae and jazz.

"We like to call our sound loosely-tight," laughs Harriss.

"It's a rhythmic understanding that most guitarists never pay attention to," adds Bishop.

They have been compared to a variety of bands such as '80s punk gods, the Minutemen.

"Well they were a big influence," says Bishop. "But it surprises me a lot when people come out and say it, 'cause I can't hear it."

Just three weeks before they headed out on the road, Kepone parted company with their original drummer and recruited Ed Trask, a veteran of the Washington, D.C. underground scene who recently played with the Holy Rollers. And he also once played a show with GWAR in Montreal.

"Hey, I was in GWAR for one show too," adds Harriss.

"Yes; we have all played in GWAR," bemoans Bishop.

DEATH

Death's Chuck Schuldiner is one of the founding fathers of metal's most extreme sub-genre: Death Metal.

Along with San Francisco's Possessed, Death developed the sound that has inspired a movement of bands that includes Morbid Angel, Obituary, and Decide.

Unlike most of the current crop of death metal acts who seem spent of new ideas and bent on recycling riffs created by their peers, Death looks to expand its trademark sound and style. Its most recent album, **Symbolic**, is its most powerful and consistent release to date.

Death have also succeeded where most metal and alternative hard rock bands have failed in recent years: it has made "the guitar solo" fresh and exciting to listen to again.

"We come from the early '80s metal movement," explains Schuldiner. "I was inspired by a variety of different bands. I was into Iron Maiden, Judas Priest, Merciful Fate, Celtic Frost, Venom, Metallica and Slayer."

"I think all of the death metal bands today only listen to death metal. It's become an unending circle. That's why so many bands sound the same."

It's hard to believe that it's been twelve years since Schuldiner first cre-

ated a buzz with his first band Mantas and nine years since Death released its now-legendary debut, **Scream Bloody Gore**.

"Time flies," he laughs. "It seems like I just started doing this yesterday. Sometimes I look back and I can't believe that it's been that long. I still feel like I'm 16 years old. I feel like that same person. I'm just a guy in a band."

Schuldiner is also finally receiving the respect he deserves.

The European press have been particularly hard on the guitarist/vocalist mistaking his perfectionism for mental instability.

For years the band has had a revolving door line-up. Some musicians used Death as a stepping stone for their own fledgling bands.

"In the past, I was more than happy to promote the other bands of the guys in Death, but they took advantage," he explains. "This time around my bandmates are not obligated to anyone else."

"Our old record label, Relativity, no longer knew what to do with us. We were just sitting around and it turned

BRUTAL TRUTH



into a nightmare."

Today, with a new album, a new record label (Roadrunner) and a new, secure line-up which includes guitarist Bobby Koelble, bassist Kelly Conlon and drummer Gene Hoglan, Schulziner sounds reborn.

"With **Symbolic**, I wanted to push the limits of what Death is capable of doing," he beams. "It's a record people have to notice—a record that has the same impact as stepping on a nail."

Death is now excitedly looking forward to at least a year of heavy touring.

BRUTAL TRUTH

Brutal Truth, alternative metal's answer to Pink Floyd is back and as extreme and bizarre as ever. Their follow-up to their brilliant debut, **Extreme Conditions Demand Extreme Responses**, their sophomore effort, **Need To Control** takes the band's unique blend of just about every extreme genre of music: death metal, hard-core, punk and Japanese no-wave and avant Jazz to another level.

Despite touring nearly nonstop since their inception, Brutal Truth have had

one problem: they can't seem to make any money when they're on the road.

"Well, I managed to scrape enough money together to buy a six-pack," laughs bassist Dan Linker, who was a part of the original line-ups of two other pioneering acts: Anthrax and Nuclear Assault. "But with our type of music, we can't complain. We're just happy to be out there on the road playing for people."

During the band's most recent tour with Pungent Stench and Acid Bath they had to deal with poorly promoted shows in tiny bars where the amount of alcohol mattered more than the bands that performed.

Frontman Kevin Sharp says the band has had a much better time performing overseas than in the States.

"People seem to sincerely enjoy live music over there," he says. "The promoters in Europe are used to doing real gigs. Every once in a while, you get to play a place like the Limelight in New York City, but you never end up playing at somebody's bar in Europe."

"It is never like your performance is secondary to getting people to drink," says new drummer Rich Hoak.

"It is much less of an industry over there," adds Linker. "They won't make a band wait two or three hours so people can spend a lot of money at the bar."

To record **Need To Control**, the band headed to New Hampshire to a summer home that offered the band the tranquility to create their brand of sonic mayhem.

Although they are currently working on the first video off of **Need To Control**, Brutal Truth realize that MTV in America will never play their form of music. Especially now that the Headbanger's Ball has been canceled.

And while vinyl is all but extinct in this country, in Europe, a unique box set version of **Need To Control** is available. It features a 12", a 10" a

7", and a 5" record. Other than the complete original album, there are a few additional tracks. One of the previously unreleased tracks included is a brilliantly executed, tongue-in-cheek, send-up cover of the Pink Floyd classic *Wish You Were Here*.

PUNGENT STENCH

Known for their brutal brand of metal and their tongue-in-cheek songs about sex and violence, Austria's Pungent Stench are used to the controversy that has surrounded them and each of the four albums they have released since forming in the late '80s.

Still, they were surprised when their Canadian-based printer refused to handle the cover art for their new album, **Club Mondo Bizarre: For Members Only**. It seems that the printer had a problem with the cover photo of a women in a compromising position with a toy monkey.

"We have had to come up with alternate cover artwork for each of our albums in Germany and in the United States," explains drummer Alex Wank.

Rounded out by frontman Martin

Schirenc and bassist Jacek Perkowski, Pungent has played consistently throughout Europe for the past five years, but their most recent tour with Brutal Truth and Acid Bath is their first in the States.

On their first two albums, Pungent Stench's songs were filled with images of unabashed violence and gore. On their two recent efforts, **Club Mondo** and last year's **Dirty Rhymes and Psychotronic Beats**, they have changed the direction of their lyrics to include cartoonish tales of perversion.

"We got bored," laughs Wank. "And it was the same with the music. We had to make some changes, cause when you begin to bore yourselves, you begin to bore your audience. And the [sexually explicit lyrics] are definitely much funnier than our older stuff."

The band's music is an in-your-face statement against our current politically correct society that takes everything too seriously.

"Yes, we want to upset people," chuckles Wank.

Musically, the band has continually

evolved since they began as a typical, grind-core band.

"There has been a real progression from record to record," says Wank. "We became more death metal. Then we tried some industrial things. I'm still proud of all of our records. But I've played the songs so many times, that I have gotten tired of them. It is time to move on."

And they are currently hard at work on both an EP and an LP.

"We want to record two records by the end of 1995," he says. "We'll use the EP to mess around and record cover versions and possibly do another industrial/techno remix. And the LP will be a much more serious record. Well, as serious as Pungent Stench can get."

"We already have eight songs that are very different from what we have previously done. It's a little bit **Mondo**, but it is the next logical step in the progression of Pungent Stench.

"It is still extremely heavy—that is the most important thing—but it is very different. But I like it. And if I do, I'm sure our fans will."



JERRY
CANTRELL

HIT PARADER

Alice Chains

A BIG HAPPY FAMILY

BY CHRISTOPHER GUSSOFF

In Oliver Stone's controversial Academy Award nominated 1993 movie, **JFK**, the mysterious character portrayed by actor Joe Pesci described the Kennedy assassination as "a riddle wrapped up inside an enigma." Much the same words could be used to characterize the present state of Alice In Chains. While even we won't stretch the point of comparing a presidential assassination with the possible breakup of a rock and roll band— even a band as good as these guys— few recent incidents have so spurred the collective consciousness of the rock masses than the near-constant banter concerning the welfare of these Seattle music masters.

When vocalist Layne Staley released his **Mad Season** album last February, word immediately filtered through top-level music circles indicating that the disc may very well have signalled the death knell of AIC— that Staley had tempted fate once again and decided to go it alone. Of course, to add even more drama to the situation, at roughly the same time guitarist Jerry Cantrell was rumored to be hard at work on his own solo project while bassist Mike Inez was heavily involved with Slash's Snakepit. For all the world it seemed like Alice In Chains had about as much of a future as an aging leper in a coal mine. But then, much to everyone's shock and surprise, word started filtering out of the West Coast indicating that the boys in the band had gone through some sort of magical reconciliation— apparently there was going to be an Alice In Chains after all!

"We all know how good this band is," Cantrell said. "I'm not trying to sound vain or anything like that. But we're very confident about what Alice In Chains is capable of doing. Nobody wants to see it end. But we've gone through some tough times and managed to survive. I think that'll probably end up making us a better band— it certainly has given us a lot of stuff to write about in our songs."

As if paraphrasing the old saying, "what don't kill ya will make ya strong," Cantrell seems to have stumbled upon the secret to any future success Alice In Chains may enjoy. With the band having already suffered through a series of crippling internal problems— most notably Staley's on-going drug difficulties— perhaps these quintessential "grunge" rockers will now begin to grow up and realize what a unique opportunity has been placed at their feet. The success of their previous recordings, **Facelift**, **Dirt** and the EP, **Jar Of Flies**, has allowed them to proceed unencumbered to the very apex of the rock world— a place where they've attained the status of conquering heroes, perhaps the most respected and admired band to emerge from the entire Emerald City musical movement. To throw all that away just as the band was apparently reaching their creative peak would be more than a shame...it would be a sin. Thankfully, the band members themselves seem to have reached a

similar conclusion...just in time.

"I've been lucky enough to work with some really cool musicians in my career," Inez said. "I toured the world with Ozzy, and got to record and go on the road with Slash. Those experiences were really great, but they don't compare in any way to the feeling I get working with this band. There's something really special going on here, and I consider myself fortunate to be even a small part of it."

Still, despite such glowing words, one must wonder what long-term effects all their recent internal difficulties— as well as their spate of solo projects— might have on Alice In Chains' future. Will this new band get-together only serve as a temporary bandage masking a still-open wound? Will any more Staley substance problems cause that wound to turn into a fatal injury for the group? And will the always-lurking opportunities to record more solo ventures turn Alice In Chains into little more than a side-project for these talented musicians? Such speculation continues to run rampant both among the

band's ever-loyal fans, and among those at their record label— the very people paid to know exactly what's going to happen next with AIC. In fact, depending on which label source one taps into these days, a radically different scenario concerning the band's future is laid out.

"I don't expect there to be any change in either their musical power or their popularity," stated one perhaps slightly over-optimistic label source. "We're all very pleased to have worked with Layne on the **Mad Season** album, and there is talk that there may be more projects from that band in the future. But we're all equally excited about the prospect of a new Alice In Chains album emerging before year's end. That's something I know the whole rock world is waiting for."

"I hope they can keep it together this time," said a more realistic company voice. "It was unbelievable what was going on back in February and March. It seemed like every day there was another ridiculous rumor coming down from On High. It

got to the point where we didn't believe any of it. All we knew was that Layne had an album out and that Jerry was supposedly working on one as well. To be honest, we thought all the talk that the band was still together was just a company line. We were as surprised as anyone when we

found out that they actually were back in the studio together."

It's still far too early to even speculate about exactly when the new Alice In Chains album will be released— though in or around October seems to be the most reasonable guess. Reliable word has it that the band had laid down some solid musical groundwork for the project prior to Staley's most recent drug bouts forcing the group off the road last summer— a situation which caused a major rift to grow between the band's members. But with the singer now rehabbing "to the best of his abilities" according to the group's manager, and all the guys' various outside projects now complete, it seems the time is right for the group members to turn all of their abundant energies back towards keeping the Good Ship 'Alice' sailing along at top speed. In the mean time, copies of their three earlier releases continue to move an astounding 100,000 copies a month, keeping the band's corporate coffers filled to the brim. It seems safe to say that no matter how long they wait to finish their eagerly-awaited new disc, the members of Alice In Chains aren't about to go hungry.

"Our fans are amazing," Inez said. "They just stay so loyal to us. Even when I was out with Slash, I'd run into kids with their Chains T-shirts on, and they'd always want to know what the band was up to. I had to tell 'em that I didn't really know, and at the time I meant it. But now it looks like we're getting back on the right track, and I know the fans will be real happy about that. But I can guarantee you that they're no more happy than we are."

"Nobody wants to see this end. We've gone through tough times and survived."



NEVER GIVE UP

BY ANDY SECHER

Don't you dare let Bret Michaels hear you refer to Poison as "a band of the '80s." If you do, the smile will instantly leave the handsome face of the band's charismatic, blond vocalist and a glower will enter his sea-blue eyes. He'll look you square in the mug and start a detailed explanation of how it only *appears* that such a situation is true. He'll admit that the 15 million copies the band sold of such '80s discs as **Look What The Cat Dragged In**, **Open Up And Say Ahh..** and **Flesh & Blood** created quite a legacy for this quintessential SoCal unit to match. And he'll explain how the defection of original guitarist C.C. DeVille, and his replacement with the short-lived Richie Kotzen for the band's 1993 release, **Native Tongue**, served to side-track this platinum-coated quartet from their true musical purpose. But then he'll go on to tell you—in great detail— how the addition of ace axe master Blues Saraceno to the Poison core of Michaels, bassist Bobby Dall and drummer Rikki Rockett, has gotten the band solidly back on the right track, a fact boldly proven on Poison's latest release.

"Just because we were so successful in the '80s, people think that we've taken a step back," Michaels said. "I don't think that's true at all. Just listen to the music on this record and tell me we're not a better band today than we've ever been. I won't deny the fact that we were the right band in the right

place at the right time when we first came along. It was a great time for us, and I wouldn't change a minute of it for anything. But the '80s are over, and Poison has survived and prospered. Now that we've gotten our lineup together, and really worked on our music, I don't think there's any doubt that we're sounding better than we ever have. We have no control over what fans want to hear, or what's happening in rock and roll at any given time. But we feel confident that if people give us a chance they'll be totally amazed by what they hear."

Indeed, Poison's latest musical efforts are light years beyond anything they've done before. There's a style and substance at work here that seems guaranteed to make both the group's long-time supporters and a phalanx of new fans sit up and take notice. Yet, at the same time, the band's new songs are undeniably more in-line with the instantly infectious pop/rock stylings of their early days than with the darkly mysterious efforts that characterized **Native Tongue**— a fact Michaels now attributes to both his "down" state of mind at the time, and bad band chemistry. While some might say that Poison turned their "hard pop" formula every which way but loose during their mid-'80s heyday, a

listen to the new tracks prove that Bret and the boys have grown up both musically and lyrically, and with Saraceno's addition, they're able to provide a stronger-than-ever musical backbone to their catchy tunes of love, lust and loss.

"Blues is an amazing guitarist," Michaels said. "He was the guy we originally wanted to replace C.C. a couple of years ago, but he was so young at the time we didn't know how he'd react to the rigors of the road. I mean, we had all been there before, but it was all so new to Blues. Now, he's all grown up both emotionally and musically. He brings such energy and vitality to the band, which is just what we were looking for. On top of that, he's got a guitar style that's unlike anything else I've ever heard. He's already made a number of 'guitar' albums on his own, and his style just fits into what we've tried to do on this album."

Despite Michaels' up-beat attitude, and the seeming harmony that now surrounds the Poison camp, the vocalist is nothing if not a realist. He knows very well that recent shifts in the music business have not been particularly kind to Poison's style of music or showmanship, but he also believes in the time honored expression, "what goes around, comes around." Bret senses that the ever-shifting winds of public taste have begun to turn back in Poison's favor, with fans looking for more up-beat and "fun" music to counterbalance all the gloom and doom that has emanated out of Seattle during the first half

of the '90s. If, in fact, the current trend is actually turning towards more easily palatable rock and roll, you can bet that Poison will be there, primed and ready to fill the need.

"I like a lot of what's happened in rock over the last few years," he said. "I think there was a need in some people's minds to get away from what had become something of a formula sound that the labels and MTV were supporting. Poison spawned a lot of other bands who tried to act and play a certain way, just as bands like Pearl Jam and Nirvana have done today. As is usually the case though, the imitators rarely match up to the originators. Poison is an original, whether people want to admit it or not, and we're only too happy to prove that point to anyone who'll listen. We've taken our time with this album because we wanted to make sure that when Poison came back in '95 we were at our absolute peak."

While Poison may have chosen to lay low over the last two years, waiting for just the right time to reemerge, Michaels has been far from a shrinking violet. Throughout the second half of last year his face was constantly plastered on the front pages of the gossip

"We were so successful in the '80s that people wrongly assume we've taken a step back."

rag around the nation due to the fact that he was dating bodacious **Baywatch** babe, Pamela Anderson. The two beautiful blonds could be spotted in and around Hollywood on an almost nightly basis, and Anderson would frequently mention her "rock star boyfriend" when she did one of her countless TV talk show appearances. She even admitted to one overzealous questioner that she carried a picture of Bret's private parts in her wallet. But early this year the relationship fizzled, apparently in part because Bret began to feel like he was becoming little more than the nameless guy on Pamela's arm in the eyes of the gossip columnists. For a star who has sold tens of millions of albums and filled arenas around the world, that kind of ego blow was kind of hard to swallow. As it turned out, less than two months after the pair broke up, Anderson ended up marrying Motley Crue's Tommy Lee (who himself was fresh from his divorce from Heather Locklear, who went off to marry Richie Sambora— confusing, huh?)

"It's difficult to maintain relationships in this business because you're either spending all your time in the studio or months on end on the road," Michaels said. "I don't regret any of the serious relationships I've had because I think I learned something from every one of them— even if some of those lessons were tough ones. But sometimes I realize that Poison is what needs to take up most of my time. My personal life will just have to take a back seat to this band, and I'm very happy about that."



BRET
MICHAELS

HIT PARADER

In rock and roll it's not that unusual to tell a great deal about a band's music just by carefully observing their album covers. After all, a disc cover dripping with images of blood, skulls and dismembered body parts most likely isn't going to be the new Tony Bennett LP. With that in mind, let us consider a new band out of the rock hotbed of Seattle called Devilhead. By name alone, one might imagine that the cover of their debut disc, **Your Ice Cream's Dirty**, might be filled with enough satanic images to give you nightmares for a month. How surprising then, that the disc's cover actually is of a boudoir blonde in a string bikini—a vision that, in fact, will probably give most red blooded American males nothing more than wet dreams for a month. What this lovely example of femininity is doing on the cover of the Devilhead disc is something of a mystery, especially to bandmates Brian Wood (vocals), John Waterman (bass), John McBain (guitar), Luke Kimble (drums) and Kevin Wood (guitar). All they know is that their admittedly strange band has managed to get an album out, and if sticking a hot looking babe on the cover will attract a little more attention their way, they're all for it.

"If you notice, there is a kid dressed in a devil's costume on the back cover," Brian

said almost sheepishly. "But most people don't seem to notice the back cover—they're too busy admiring the front. Hey, that's okay with us. As long as they buy our album and actually play it, we don't care what they're looking at. There's a lot of interesting stuff going on in Devilhead, so we don't really care what it takes to grab people's attention."

There are certainly a number of interesting things occurring within the Devilhead sphere of influence—not the least of which is the band members themselves. A good place to start might be mentioning that Brian and Kevin Wood are the brothers of Andrew, the late, lamented vocalist for Mother Love Bone—the band that in many ways served as the foundation for Pearl Jam. Another note to musical historians is that McBain and Waterman played

with Soundgarden's Ben Shepherd and Matt Cameron on last year's generally overlooked Hater project. In fact, the Seattle music connection runs deep throughout Devilhead since the band represents the first signing to Pearl Jam guitarist Stone Gossard's new Loose Groove record label. As you can see, there's certainly a strong musical pedigree in Devilhead, but just when you think you have this band pegged as some sort of bastardized cross between Pearl Jam and Soundgarden, you listen to such tracks as *Your Mistake*, *Down On The Cow* and *Troubled Moon* and you quickly realize that these guys are an entity totally unto themselves...in fact, they're more than a little nuts!

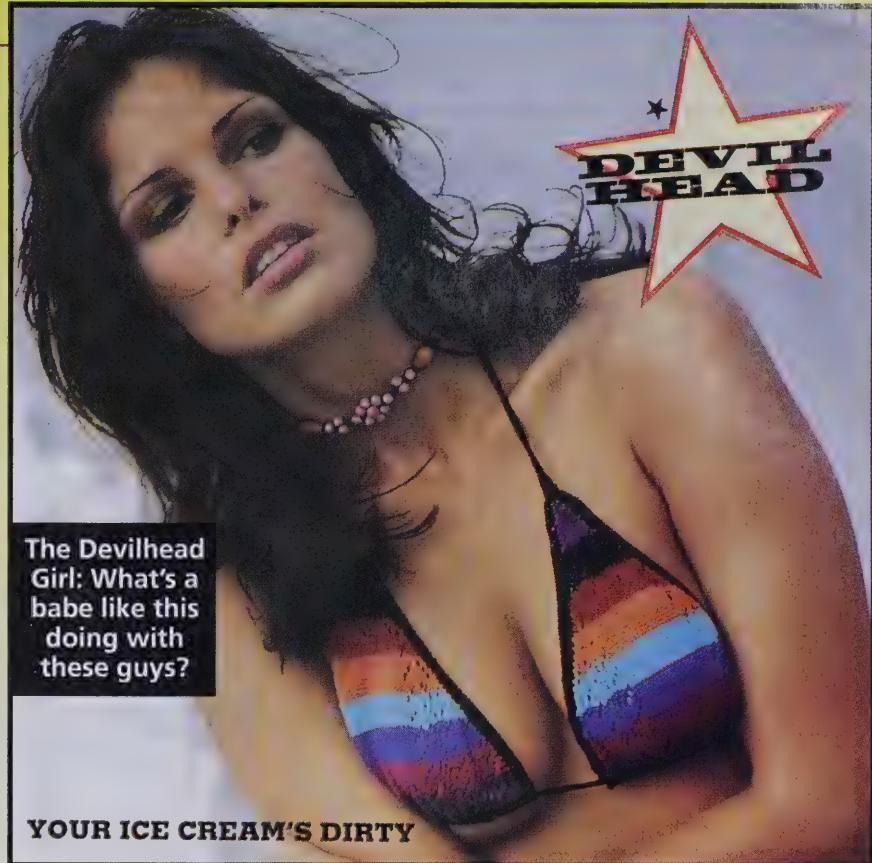
"This album is the result of two years' work in the studio," Brian explained. "I



PHOTO: LANCE MERCER

Devilhead: A pure Seattle rock pedigree.

don't know how we'll do on the road. Our idea has always been more or less to send all our time in the studio, and then play live once every three or four months. Then we pour everything we have into that live show and then kick back for a while. Playing a live show can take a lot out of you. I like it more just hangin' out in the studio writing and recording. Maybe we'll just become like Steely Dan; you know, keep puttin' out albums that people like until the fans really start demanding to know who we are, then maybe we'll finally play a few live shows." Actually, there's apparently much more to Brian's reluctance to tour than he's letting on. According to very reliable sources, there's a certain legal matter stemming from a fire the vocalist supposedly started that is presently stopping him from leaving the state of Washington. Hmmmm. It wasn't a *big* fire Brian insists, just a blaze in a trash can after he was refused a pack of cigarettes in a small town on the Olympic Peninsula. But it was evidently enough to get his ass tossed in jail for a few days by local authorities, and a malicious mischief charge to be lodged against him that still must be settled in state court. Until that little mess is cleared up, it



**The Devilhead
Girl: What's a
babe like this
doing with
these guys?**

YOUR ICE CREAM'S DIRTY

"This album is the result of two years' work in the studio."

PERSISTENCE HOURS

appears as if Devilhead will remain very much a studio entity, with just the occasional local live gig thrown in for, pardon the expression, good behavior.

"The whole thing really isn't any big deal," the singer said. "We were just in the town of Poulsbo, which is best known for having the largest RV dealership in the state. It was our first night in town, and I wanted some cigarettes. I had some trouble getting 'em, and things just kind of went on from there. It's really strange having an actual legal problem hangin' over my head—especially for something so stupid. It's not exactly like I'm O.J. Simpson."

Whether or not this "criminal" ever gets on the road with Devilhead remains to be seen. But in the mean time we'll all just have to entertain ourselves by listening to the quirky, hard-edged music con-

tained on **Your Ice Cream's Dirty**—and, of course, by staring at the band's *highly* entertaining album cover. But waiting for things to happen has never been exactly a surprise for the members of this high-energy unit. Going all the way back to the early days of the so-called "Seattle Scene", Brian and Kevin and Andrew Wood were all part of Malfunkshun, a legendary local act that never managed to get a recording deal. Brian—who was then playing drums—was kicked out of the band in less than a week, mostly because he admittedly couldn't play a lick, and Andrew soon went on to form Mother Love Bone. For the next seven years Brian and Kevin waited and waited, satisfying their musical cravings by writing dozens of songs and demoing them in a variety of local studios. But it wasn't until they united with McBain, Waterman and

BY RICK EVANS

Kimble in 1993 that their musical dreams began to become a reality.

"I did a lot of soul searching over those years," Brian said. "I guess I was one of those people looking for the meaning of life—or at least something like that. What I came to understand was that this is all there is. You have boats, cars, guitars, women, drugs and dogs. Everything else is kind of irrelevant. I guess that's the attitude we bring to our music. We're not trying to say anything of great importance or convince anyone that we know secrets that they don't. We've come to realize that life can be pretty simple—it's the basics that count. If you focus on those, both in your life and in your music, you'll probably end up being pretty happy."

SHOOTING STARS



WHO KILLED BAMBI?

It's hard to ignore a band with a name like Who Killed Bambi? This New York-based punk/pop/rock unit has been struggling to gain a foothold in rock society for the last three years, and with the release of their latest CD, **15 Minutes Of Fame**, bassist George Lemanis, guitarist Jose Valdez, vocalist Sable Sex and drummer Chris Cilione, may finally get their chance. With a sound that packs the wallop of Dirty Harry's handgun, and a style that exudes enough charisma to light up Broadway for a week, Who Killed Bambi? seems well on their way to harvesting the rich creative soil that's turned the likes of Green Day and the Offspring into overnight sensations. These guys play music that's loud, brash and fun—a combination that's hard to beat in anyone's book.

"Boredom brought us together, but passion for the music keeps us together," Sable said. "We're passionate about the music we love, the music we grew up on. We listened to anything we could get our hands on, or anything the radio would play. But what got us off the most was punk rock

because of its energy and the dedication the groups had to what they were doing. Punk saved rock and roll in the '70s, and it'll save it again in the '90s."

Like many young, hungry New York bands, Who Killed Bambi? haven't had an easy road to success. In fact, they had to release three self-financed tapes before an indie label would even give them the time of day. But once they did get the chance to get into the studio with a little label support, the boys went immediately to work on the songs that comprise **15 Minutes Of Fame**—songs that had worked to a lethal sharpness while playing over 150 live shows since their formation. All that stored-up energy and passion poured forth once the band got a chance to lay down such tracks as *Next Generation*.

"Our music really comes from deep inside of us somewhere," Sable said. "We're not sure where the 'somewhere' is, but there's a lot of stuff going on there. We all share a common love for this music, and we think that shows."

PRICK

Sometimes you've just got to wonder what's *really* going on in the mind of Trent Reznor. Nine Inch Nails' main man has built a highly successful career out of being both a visionary and an eccentric, factors that have served to play a major role in NIN's rise to international acclaim. But in addition to his platinum-coated work with the Nails, Reznor has sought out and promoted some of the rock world's most unusual new acts—bands such as Marilyn Manson (the group that opened for NIN during their most recent arena tour), that have outraged many with their off-the-wall attitudes and actions. But if Marilyn Manson's quirky efforts aren't your style, you should check out Reznor's most recent discovery, a highly unusual "aural sculptor" named Kevin McMahon, who records under the band moniker of Prick.

"Everything Prick writes sounds...wrong," was Reznor's way of describing his latest find. In fact Trent was so taken with McMahon's efforts, that he agreed to not only sign the band to his own Nothing record label but to also produce Prick's self-titled debut album himself. The results of this dynamic pairing, as one might expect, are unlike anything else you've ever heard. Blending elements of '70s artistic elan with '90s techno-rock, **Prick** is an album that survives on attitude and contrast, as well as on a surprising degree of tongue-in-cheek humor. Such songs as *Animal*, *I Apologise* and *I Got It Bad* present painfully contorted, strained vocals, intense power chords and neurotic yet surprisingly touching lyrics all encased in musical packages that break any accepted bounds of normalcy—not bad for a first effort!

"Prick has an unrealistic and romantic idea of what their music means," commented co-producer Warne Livesy. "This is a very strange band."



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- 781 LAMB OF GOD Ramona

INDIE REVIEWS

NEVERMORE, NEVERMORE

Hailing from the rock-rich soils of Seattle, Nevermore manage to transcend many of that city's stifling musical stereotypes while creating an exciting, often creative hard rock sound. Featuring the talents of vocalist Warrel Dane, who enjoyed a taste of major label fame while a member of Sanctuary, Nevermore crank out a series of hard-hitting opuses like *Sea Of Possibilities* and *What Tomorrow Knows* that manage to both show off the band's chops and their rather unique songwriting talents. Blending certain "progressive" elements" with a cutting-edge rock attack places Nevermore in the enviable position of being able to both fit into the contemporary hard music scene while deftly side-stepping easy categorization.

Rating: ****

SOLITUDE AETURNUS, THROUGH THE DARKEST HOUR

Solitude Aeturnus created quite a ruckus a few years back when their first albums were released by Roadrunner Records. The double-guitar crunch created by this Texas quintet drew favorable comparisons to everyone from Alice In Chains to Megadeth, yet despite favorable reviews and strong media support, those albums never took S.A. over the top to reach rock promised land. Now that they have split with Roadrunner, the band has launched a new frontal attack with their latest releases, *Through The Darkest Hour*, which as one might gather from its title, is a rather bleak, often harrowing musical showcase. Yet despite the negativity that often characterizes their new music, Solitude Aeturnus has managed to present their bleak odes with a musical proficiency and melodic sophistication too rarely heard in the power rock field.

Rating: ***



Nevermore: A four-star hit.

Gulf War vets), and *Earth Rape* (which, predictably, focuses in on environmental dangers) deliver only a moderate jolt of hard-hitting action. There certainly may be a large market for the music created by Pound, but judging by the contents of this debut disc, these boys still need a few years of experience before they may be ready to tackle the Big Time.

Rating: **

HINGE, ACCIDENTAL MEETING OF MINDS

Sometimes it appears that the worlds

of alternative and hard rock have begun to overlap to the extent where it's become almost impossible to define where one ends and the other begins. One band that skirts this frontier between the two differing musical factions is Hinge, though as evidenced on their debut disc, *Meeting Of Minds*, one must believe that their alternative leanings often serve to obliterate any other musical influences. On songs like *Roar* and *Rest*, vocalist/songwriter Mike Murphy explores an emotive, occasionally amusing, often troubling world that should entertain those who like to actually think a bit while they're listening to their rock and roll.

Rating: ***

NAKED RHYTHM, *fatbox*

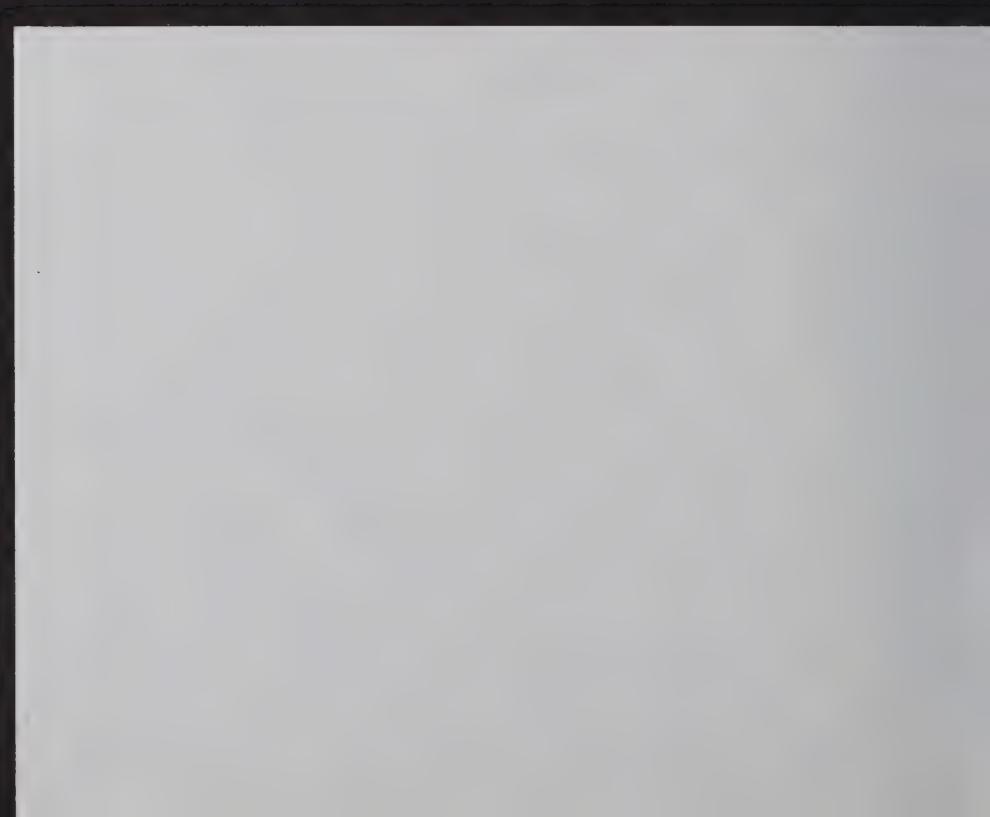
Naked Rhythm throw the kitchen sink into their debut album, *fatbox*. Contained within the ten, short, punchy, fast-moving tracks are ele-

ments of funk, rock, rap, metal and punk. Perhaps their sound could best be described as being akin to the Offspring on an "off" day. That's not to say that such ditties as *Break You*, *Eyeballs* and *My Fault* are bad; it's more that there are simply too many bands out there with a little more talent, a little more style and a little more substance. Still, Naked Rhythm just might prove to have a sound that'll take them places in the months ahead.

Rating: **

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**





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FUNERAL MARCH, SAVOR THE FLAVOR

EDITED AND COMPILED BY ANNE LEIGHTON

THE STORY BEHIND THE SONG: SKID ROW's "INTO ANOTHER"

When Skid Row began writing songs for their latest album, SubHuman Race, they decided there were too many bands that were writing about —as Skid Row's guitarist Dave "Snake" Sabo says, "how crappy life is." The title of the album came from today's generation being so selfish and guarded, and they don't have to be like that. They can unite, there is strength in numbers."

The group decided "to deal with personal challenges," and wrote songs for the disc together.

Ironically Snake found himself needing help from his bandmates as he tried to develop *Into Another* from acoustic guitar to fit singer Sebastian Bach's aggressive demeanor, "I wanted to explain the idea of moving forward, even though you have all these obstacles in life you have to overcome." Snake asked Rachel Bolan, the group's most fluid writer for some help, "Rachel became my talking piece, helping to articulate how if you have these obstacles you have to overcome. The line 'crossing the bridge unknown, let me lay', means 'I can do this on my own.'"

Snake says crafting lyrics is like "crossing a bridge unknown." "It's an excruciating experience writing lyrics. Hell, the five guys in the band are critical of each other. We're concentrating and we don't settle for less than what we're capable of doing."

INTO ANOTHER

As recorded by SKID ROW

RACHEL BOLAN
DAVE 'SNAKE' SABO

Slowly I heal the love
that's found its way
onto another path in times of change,
crossing a bridge unknown,
hoping our strength will hold.
Should they both let go,
then let me lay,
... let me lay.

Show me a sign
to a light that shines

one direction into another,
sheltered peace of mind.

Somehow I lost a piece of memory,
somehow I know my legs will carry me,
searching for a circle's end,
hoping the wounds will mend.
Should this scar,
then it was mean to be.

Show me a sign
to a light that shines
one direction into another,
sheltered peace of mind.

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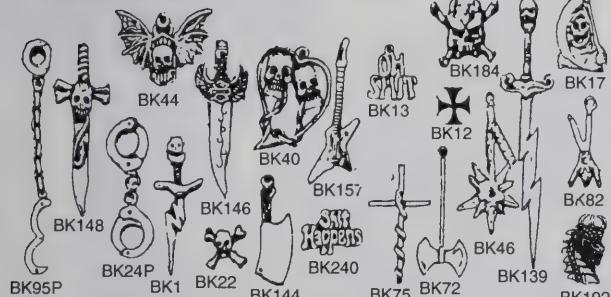
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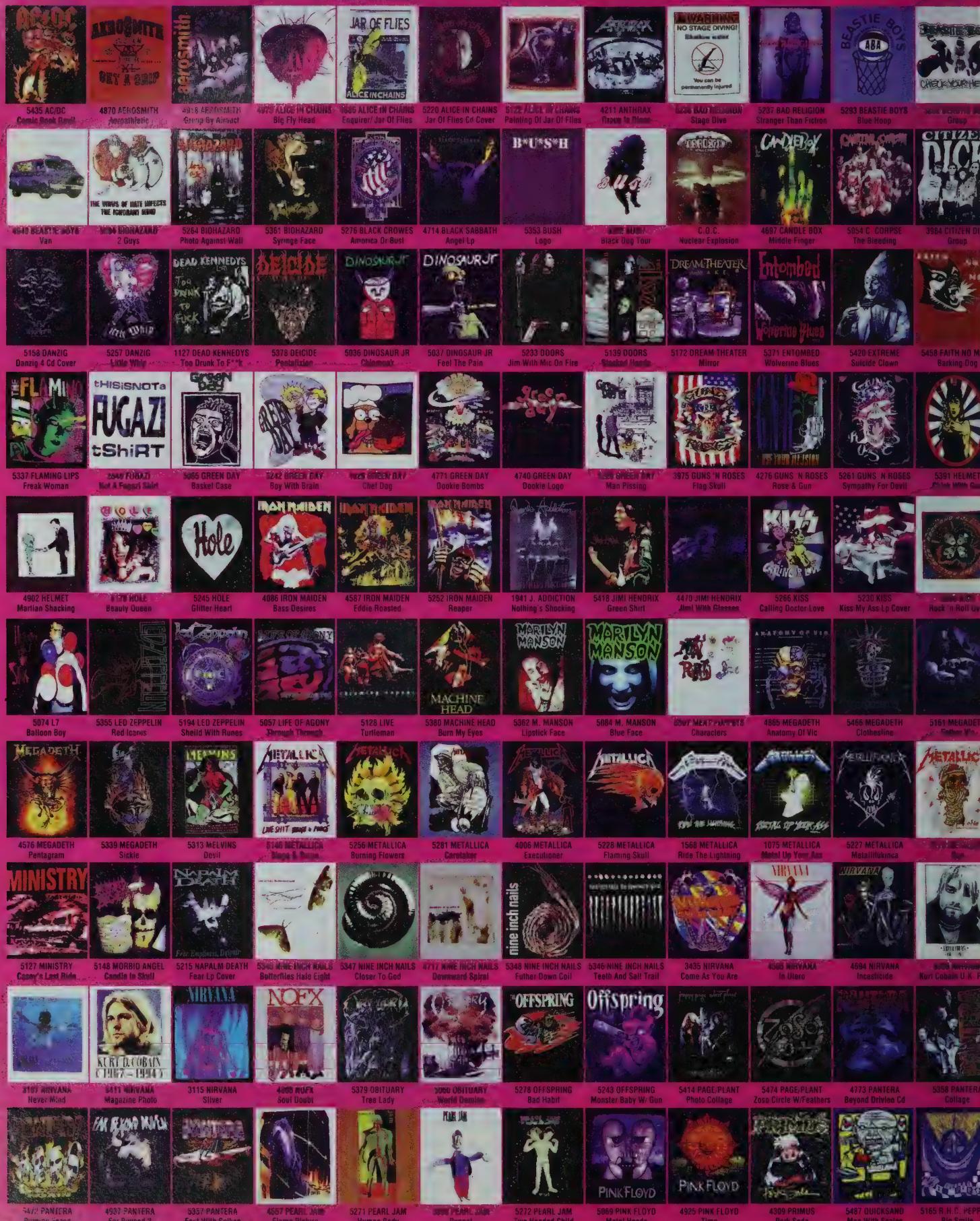
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1938 CYPRESS HILL

Band Photo Closeup

5044 CYPRESS HILL

Insane In Brain/Group

0004 DANZIG

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How The Gods Kill

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SACRED LIFE

As recorded by THE CULT

IAN ASTBURY

Abbie Hoffman was so young,
don't you know your king has gone?
River Phoenix was so young,
don't you know your prince has gone.
Hey, hey there, sister, what is holy in your
life?
Hey, hey, brother, sacred in your life?

Kurt Cobain was so young,
sad to see this poet's gone.
Andrew Wood was so young,
it's hard to feel this priest is gone.
The heat is up,
the heat is on,
the heat is up,
the heat is on,
what you do is what you get.
Don't be surprised by that effect.
Hey, hey, there sister, what is holy in your
life?
Hey, hey there, brother, what is sacred in
your life?
Hey, hey there, sister, what is holy?

Holy in your life,
what is good,
what is pure,
holy in your life.
What is safe, what is secure,
holy in your time,
what is free
what is me,
holy in your mind,
sacred and secure,
do we need much more?

Hey, hey there, sister, what is holy in your
life?
Hey, hey there sister, what is sacred in
your life,
hey, hey there, sister, what is holy, holy,
holy in your life?
Hey there, brother, what is safe, what is
secure
and sacred
in your life?

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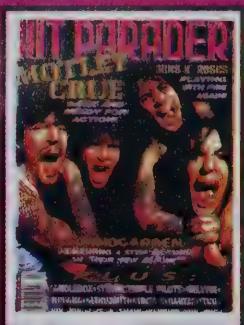
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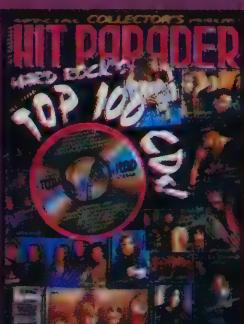
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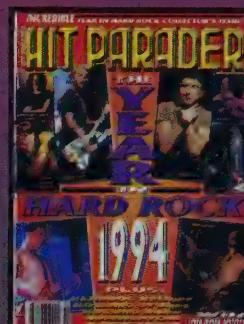
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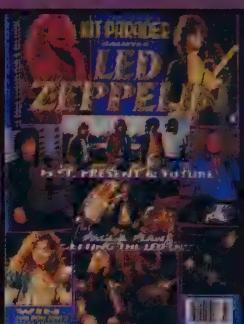
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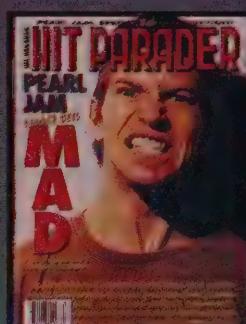
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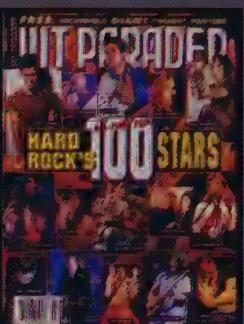
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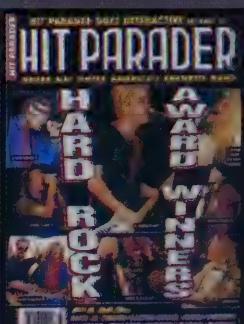
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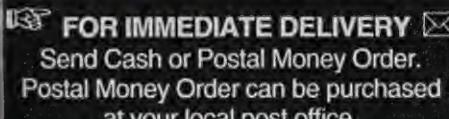
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As recorded by MIKE WATT

CHIP KINNAN
TONY KINNAN

Big train, big train,
come along and ride my big train.
The big train comin' out the tunnel,
up the track.
It's modern transportation,
there's nothing that it lacks.
I don't know where I'm going,
I know I ain't comin' back,
Come along and ride the big train.

The daughter of the sheriff,
the daughter of the judge,
they like just what they're doing,
they're never gonna budge.
They're drinking white wine,
they're eating chocolate fudge,
come along and ride the big train.

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MORE HUMAN THAN HUMAN

As recorded by WHITE ZOMBIE

ROB ZOMBIE
SHAWN YSEULT
JAY YUENGER

I am the Astrocreep,
a demolition style,
hell American freak.
I am The Crawling Dead,
a phantom in a box,
shadow in your head.
Say acid suicide freedom
of the blast.
Read the f***er lies—
scratch off the broken
skin.
tear into my heart,

make me do it again, yeah.

More human than human.

I am The Jigsaw Man,
I turn the world around
with a skeleton hand.
Say, I am Electric head,
a cannibal core.
A television said,
"Yeah, do not victimize
read the mother f***er
psychoholic lies
into a psychic war."

I tear my soul apart
and I eat it some more.

More human than human.

I am The Ripperman,
a locomotion mind,
love American style,
Yeah, I am The Nexus One.
I want more life, I ain't done....
yeah, more human than human.

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 (full show) Pro 2 hrs 30 min

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Tori Amos — David Letterman Rehearsals 40 min
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John Anderson — Chile '94 60 min
Babes in Toyland — Milwaukee Toad Cafe
Bad Radio W/Eddie Vedder — San Diego 89 60 min
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Beastie Boys — Washington DC 5/28/94
Beatles Backtrax — The Video! (Fab Box) Pro 1 hr
Beatles — Let It Be (The Original Film)
Big Black — Pig Pile 80 min
Black Sabbath — Collection Pro 90 min
Black Sabbath — Paris 70/Beat Club 70-72 Pro 70 min
Black Sabbath — Never Say Die 1978 Pro 1 hr
Black Sabbath — Story Volume 1 Pro 1 hr
Black Sabbath — Beacon Theater, NYC 8/92 2 hrs
Black Sabbath — Rarities Vol 1 Pro 2 hrs
Blind Melon — Woodstock 94 70 min
Blondie — Collection Pro 2 hrs
Bon Jovi — Japan 1985 Pro 45 min
Bon Jovi — Tokyo 12/31/88 Pro 2 hrs
Bon Jovi — Buffalo 1993 140 min
Bootsy's New Rubber Band — Japan 1993 80 min
Mr. Bungle — Toronto 92 Pro 90 min
Bathhouse Surfer — Detroit 2/22/85 & 3/3/85 Pro 70 min
Buzzcocks — Live Legends 50 min
Cincinnati Pop Festival 1970 — w/Grand Funk, Traffic & Iggy and The Stooges & Alice Cooper 90 min
Eric Clapton — Rolling Hotel Pro 1 hr
Eric Clapton — Cradle Rehearsals 9/28/94 60 min
Clash — New Jersey 1979 BW Pro 75 min
Concrete Blonde — Maine 89/Milw 87 140 min
Counting Crows — Rome 4/18/94 90 min
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Cult — Toronto 1990 100 min
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Cure — Live in Japan 1984 Pro 90 min
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Cure — On Stage Off Stage Pro 2 hrs
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D.O.A. — San Francisco 11/20/90 90 min
Danzig — England 1984 40 min
Dean Kennedy — S.F. 7/9-81 Pro 30 min
Deep Purple — Denmark 1972 Pro 2 hrs
Deep Purple — Live 1970 Color Pro 30 min
Deep Purple — Royal Albert Hall 1969 Pro 1 hr
Deep Purple — Czechoslovakia 92 Pro 2 hrs
Def Leppard — Germany 1992
Def Leppard — The Interviews Pro 1 hr
Dinosaur Jr — Austin, TX 2/8/92 75 min
Dinosaur Jr — England 10/4/91 75 min
Discharge — Live in Japan 30 min
Doors — Danish TV Special Pro 30 min
Doors — Critique Pro 30 min
Doors — Feast of Friends Pro 40 min
Doors — European Documentary 120 min
Duran Duran — Duran Vision Pro 80 min
Duran Duran — Rarities Pro 2 hrs
Bob Dylan — Woodstock 94 90 min
Bob Dylan — West Point '94 60
Eagles — Seattle 76 Pro 1 hr 40 min
Eagles — Denver 6/14/94 90 min
ELP — Pictures at an Exhibition Pro 75 min
ELP — Manicore Tour 1973 Pro 50 min
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ELP — Montreal 1977 Pro 2 hrs
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Ace Frehley — Live 1990 75 min
Fugazi — Milwaukee 1989 75 min
Peter Gabriel — Rockpalast 1977 Pro 90 min
Peter Gabriel — The Rhythm Thing, NYC 1992 90 min

Peter Gabriel — Academy Theater, NYC 4/93 90 min
Peter Gabriel — Germany 4/2093 2 hrs
Peter Gabriel — Woodstock 94 50 min
Peter Gabriel — Italy 6/1/94 105 min
Genesis — Montreal 1974 Pro 1 hr
Genesis — Promos 1971 — Live 1973 Pro 1 hr
Go Go's — Germany '81 60 min
Grand Funk — LA 1974 Pro 50 min
Green Day — Tampa 91 90 min
Green Day — Woodstock 94 40 min
Gong — Live 50 min
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Guns N Roses — Felt Forum 1988 100 min
Guns N Roses — Rio 1991 Pro 100 min
Guns N Roses — The Roxy LA 1986 Pro 2 hrs
Guns N Roses — Indiana 1991 Pro Shot 2 hrs 15 min
Guns N Roses — Nassau Coliseum, NY 1991 110 min
Guns N Roses — File Pro 2 hrs
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Live At The Marquee Club 90 min
Heart — New York 1990 100 min
Heart — Goldstein, Pa 1 hr

Heart — Washington 76 70 min
Heavy Metal — The Movie
Jimi Hendrix — Rarities Pro 1 hr
Jimi Hendrix — Sweden 1969 Pro 1 hr
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Jimi Hendrix — Band of Gypsys NY 69 Pro 2 hrs
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Hole — Toronto NY 91 70 min
Ian Hunter & Mick Ronson — Rocks Collection Pro
Ice T & Body Count — Chicago 92
Billy Idol — Wembley 1990 Pro 90 min
Iron Maiden — London 1980 Pro 30 min
Iron Maiden — New Haven 1991 90 min
Iron Maiden — Italy 92 Pro 85 min
Iron Maiden — Mexico 91 90 min
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Mick Jagger — SNL Rehearsals 2/13/93 50 min
Mick Jagger — Webster Hall, NY 2/9/93 Pro 1 hr
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Joan Jett — Middletown, NY 11/23/91 80 min
Joan Jett — The Jet Age Japanese Collection Pro 1 hr
Joan Jett — Mexico 12/1/91 90 min
Joan Jett — Du Beat E.O. Ram Punk Film
 Starring Joan Jett 90 min
Joan Jett — T.V. Specials Aug '94 60 min
Billy Joel — Germany 94 120 min
Elton John — Wash. DC 7/20/94 120 min
Elton John — Wash. DC 7/20/94 II 120 min
Journey — Soundstage 1978 Pro 1 hr
Judas Priest — Toronto 1990 2 hrs
King Diamond — Houston 1989 90 min
Kiss — Brazil, S.Amer '94
Kiss — Houston 1990 75 Pro 50 min
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Kiss — Wembley 1992 90 min
Kiss — A Visual Evolution Pro 1 hr
Kiss — Sydney, Australia 80 Pro 2 hrs
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KMFDM — Dallas 1/28/90 60 min
Lush — San Francisco 92 1 hr
L7 — Collection 2 hrs
L7 — Italy 6/91 Pro 1 hr
The Lost Lennon Tapes — Volume 1 Pro 90 min
The Lost Lennon Tapes — Volume 2 Pro 2 hrs
Led Zeppelin — Royal Albert Hall (Box) Pro 1 hr
 Tape 1 Pro 1 hr

Led Zeppelin — Chicago 1975 — The Collection
Pro 1 hr
Led Zeppelin — Danish TV Special 1969
(Fab Box) Pro 30 min
Led Zeppelin — Video Daze Part 1 Pro 140 min
Led Zeppelin — Video Daze Part 2 Pro 100 min
Led Zeppelin — Video Daze Part 3 Pro 50 min
Led Zeppelin — LA 1975 Pro 30 min
Led Zeppelin — NY MSG 1977 Pro 1 hr
Led Zeppelin — Paris 1969 + Song Remains The Same
Outtakes Pro 50 min
Led Zeppelin — Knebworth 1979 Pro 2 hrs 30 min
Led Zeppelin — Video Daze Vol. 5 80 min
Living Colour — Italy '93 100 min
Lush — Providence 91 65 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min
Lynyrd Skynyrd — Jones Beach, NY 1991 90 min
Madonna — Japan 1990 Pro 100 min
Madonna — Spain 1990 Pro 100 min
Madonna — Japan 1987 Pro 90 min
Madonna — The Interviews Pro 1 hr
10,000 Maniacs — Carnegie Hall NYC 9/92 2 hrs
Bob Marley — Time Will Tell 90 min
Megadeth — New Haven, CT 1990 45 min
Megadeth — Largo 1986 1 hr
Mentors — Minneapolis 1991
John Cougar Mellencamp — Philadelphia 1992

2 hrs 15 min

Metallica — Hartford, CT 1989 2 hrs
Metallica — New York 1989 100 min
Metallica — Quebec 1986 100 min
Metallica — Milwaukee 11/91 150 min
Metallica — Nassau, NY 12/20/91 2 hrs 40 min
Metallica — Champaign, IL 1992 2 hrs 40 min
Metallica — Albany, NY Part 1 1992 90 min
Metallica — Albany, NY Part 2 1992 90 min
Metallica — Providence, RI 2/29/92 2 hrs
Metallica — Chattanooga, TN 3/12/92 Pro 2 hrs Part 1
Metallica — Chattanooga, TN 3/12/92 Pro 1 Part 2
Metallica — Rantone 120 min
Metallica — Woodstock 94 105 min
Ministry — Dallas 1990 Pro 75 min
Ministry — Denver 92/Cincy 92 2 hrs
Misfits — Compilation Pro 2 hrs
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Radio City, NY 1993 2 hrs
Gary Moore & Thin Lizzy — Australia Pro 78
Motley Crue — New York 1990 100 min
Motley Crue — Kansas City 1990 Pro 100 min
Motley Crue — Auburn Hills, MI 1991 120 min
Bob Mould — Maxwell's NJ 3/10/91 120 min
Bob Mould — Irving Plaza 10/14/93 75 min
Motorhead — Toronto Pro 1 hr
Motorhead — London, U.K. 1990 Pro 2 hrs 20 min

New York Dolls — Forbidden Dolls 30 min
 New York Rock 'n Soul Revue — Philadelphia, PA
 8/92 2 hrs
 Stevie Nicks — Australian Collection 77-94 120 min
 Stevie Nicks — US Festival 1983 Pro 100 min
 Stevie Nicks — Jones Beach, NY 1991 2 hrs
 Stevie Nicks — California 8/91 Pro 90 min
 Stevie Nicks — San Jose 1989 Pro
 Nine Inch Nails — Miami 90 & Newark 89 90 min
 Nine Inch Nails — Poughkeepsie, NY 8/3/94 90 min
 Nine Inch Nails — Woodstock 94 90 min
 Nine Inch Nails — Dallas, TX 8/26/90 50 min
 Nirvana — "In Scope" 92-94 90 min
 Nirvana — Rome, Italy 1991 Pro 1 hr
 Nirvana — Kurt Cobain tribute 40 min
 Nirvana — Mexico 89 35 min
 Nirvana — Rome 2/25/94 120 min
 Nirvana — S.N.L. Rehearsals 45 min
 Ted Nugent — Rockpalast 76 Pro 30 min
 Ozzy Osborne — Poughkeepsie, NY 1/21/92 110 min
 Ozzy and Randy — Aftermath 1983 Pro 1 hr
 Jimmy Page — Arizona 1988 Pro 100 min
 Page/Plant — Japan '94 stairway To Heaven 15 min
 Pantera — Denmark 93 2 hrs
 Pantera — San Diego 7/19/94 80 min
 Pantera — Dayton 7/94 90 min
 Pearl Jam — Seattle 1991 1 hr
 Pearl Jam — Melville, NY 1992 1 hr
 Pearl Jam — Milwaukee 92 & SNL 92 Excellent 90 min
 Pearl Jam — Video Collection 2 hrs
 Pearl Jam — Milan 1992 Pro 2 hrs
 Pearl Jam — Alpine Valley 8/29/92 1 hr
 Pearl Jam — Rarities Vol 2 2 hrs
 Pearl Jam — Miami 8/29/92 75 min
 Pearl Jam — Cameo Theater 4/23/92 90 min
 Pearl Jam — Jones Beach 8/9/92 45 min
 Pearl Jam — Holland 3/29/92 120 min
 Pearl Jam — Rotterdam 3/6/92 120 min
 Pearl Jam — Philadelphia 10/92 100 min
 Pearl Jam — Chicago 92 & California 92 120 min
 Pearl Jam — Rarities Vol 3 120 min
 Pearl Jam — Jones Beach 8/12/92 40 min
 Pearl Jam — San Francisco 5/15/92 100 min
 Pearl Jam — Fairfax, VA 8/4/94
 Pearl Jam — Boston 4/1/94 90 min
 Pearl Jam — Winnipeg Canada 93 & Japan 92 120 min
 Pearl Jam — S.N.L. Rehearsal 45 min
 Tom Petty — Beach Party 1977 Pro 100 min
 Phish — Woodbury, CT 60 min
 Pigface — Milwaukee 1/12/93
 Pink Floyd — Earl's Court 94 120 min
 Pink Floyd — Fillmore West 1971 Pro 2 hrs
 Pink Floyd — London 66-57 w/Syd 30 min
 Pink Floyd — New York MSG 1987 150 min
 Pink Floyd — Rarities Vol 2 Pro 2 hrs
 Pink Floyd — Miami 3/30/94 150 min
 Pink Floyd — Venice 88 110 min
 Robert Plant — New York 1990 100 min
 Robert Plant — Fresno 1990 Rehearsals Pro 30 min
 Robert Plant — Dallas, TX Rehearsals 1988 Pro 65 min
 Robert Plant — With Fairport Convention & Germany
 1990 2 hrs

Police — New York 1988 75 min
 Police — Rock Concert '78—Japan 1980 Pro 90 min
 Police — Rockpalast 1/1/80 60 min
 Police — Rockpalast 10/18/80 90 min
 Germany 7/31/82
 Porno For Pyros — Cal 93 50 min
 Porno For Pyros — Woodstock 94 60 min
 Primus — Lollapalooza 7/18/93 70 min
 Primus — Woodstock 94 40 min
 Prince — Miami '94 Glam San 2 Shows 140 min
 Prince — Germany 1988 Pro 2 hrs
 Prince — Japan 1990 Pro 100 min
 Prince — Minnesota 1987 Pro 75 min
 Prince — Houston 1983 Pro 90 min
 Prince — BBC TV 1991 Pro 2 hrs
 Prince — Collectors Edition Pro 2 hrs
 Prince — Radio City, NY 3/9/3 2 hrs
 Prince — New York City 7/13/94 120 min
 Queen — The Interviews Pro 1 hr
 Queen — Rare and Live (import) Pro 1 hr
 Queen — Wembley Pro 75 min
 Queen — Flix Volume 1 Pro 1 hr
 Queen — Video File Pro 90 min (Flix 2)
 Queen — Rainbow Theater, England & more. Pro 70 min
 Queen — Milton Keynes, England 82 Pro
 Queen — Hyde Park 1976 Pro
 Queen — Japan 1986 Pro
 Queen — Japan 1979 Pro
 Queen — Osaka, Japan 1982 Pro
 Queen — Hammersmith 1979 Pro
 Queen — Live Aid & Rehearsals 85 Pro
 Queen — Freddie Mercury Tribute 74-84 Pro
 Queensryche — NY 1989 & Rio 1991 Pro 2 hrs
 Queensryche — Japan 1991 2 hrs
 Queensryche — Binghamton, NY 7/20/91 2 hrs
 Queensryche — Japan 1984 Pro 1 hr
 Queensryche — Rarities 120 min
 Bonnie Raitt — Germany '94 60 min
 Rage Against The Machine — Wash, DC 1/21/93
 60 min
 Rap-A-Lot — Japan 1990 Pro 60 min

Finland 88 Pro 60 min
Ramones — England 92/Germany 92 Pro 75 min
Ramones — San Francisco 78 Pro 60 min B/W
Rainbow — Germany 1977 Pro 100 min
Reading Festival — Reading 1972 120 min
Red Hot Chili Peppers — Germany 1987 Pro 90 min
Red Hot Chili Peppers — Japan 1990 Mint Pro 100 min
Red Hot Chili Peppers — Woodstock 94 70 min
Rem — Germany 1985 Pro 1 hr
Rem — Collection Pro 90 min
Rem — Time Piece & Unplugged (Rare Promos)
 Pro 75 min
Rem — Milan, Italy 1991 Pro 90 min
Rem — Sat. Night Live Rehrls 91 1 hr
Replacements — New York 1989 75 min
Replacements — New York 1991 90 min
Rock N Roll Circus — B/W Pro 1 hr
Rolling Stones — Miami 11/25/94—SUPER!! 160 min
 Acoustic Set/WC Crow,
 B.Diddley, R.Cray 160 min
Rolling Stones — Australia 93 B/W Very Rare 60 min
Rolling Stones — C.S. Blues Pro 90 min
Rolling Stones — Marquee Club 1971 Pro 1 hr
Rolling Stones — Hyde Park 1969 Pro 1 hr
Rolling Stones — Ladies & Gentlemen
Rolling Stones — With Muddy Waters 1981
 + Bonus Tracks 20 min

Rolling Stones — Vintage Stones 64-74 Pro 90 min
 Rolling Stones — Dallas 1989 Pro 2 1/2 hrs
 Rolling Stones — Knebworth 1976 Pro 1 hr
 Rolling Stones — Toronto RPM Club + 3 songs and
 News Reports 60 min
 Rolling Stones — PA 9/23/94 120 min
 Rolling Band — 1992 2 hrs
 Rolling Band — Italy 6/92 Pro 1 hr
 Rolling Band — Woodstock 94 35 min
 Rolling Band — Washington D. C. 5/14/94 45 min
 Runaways — Chicago '78 Pro 40 min B/W
 Rush — 75-77-77 Pro 30 min
 Rush — Philadelphia 1990 110 min
 Rush — Albany, NY 1990 2 hrs
 Rush — Albany, NY 12/12/91 2 hrs
 Rush — Nassau Coliseum 1992 2 hrs
 Rush — NYC 12/6/91 2 hrs
 Samhain — Live 1984 2 hrs
 Santana — Chile 92 Pro 2 hrs
 Santana — Woodstock 94 60 min
 Sepultra — Holland & Philly 89-90 2 hrs
 Sepultra — LaMours, NY 1989
 Sex Pistols — DOA Pro 100 min
 Sex Pistols — Rock N Roll Swindle Pro 100 min
 Sex Pistols — Winterland 1978 Pro 1 hr
 Sex Pistols — Bullocks To Everyone
 (rare concert footage) Pro 90 min
 Sex Pistols — Decade 30 min
 Sex Pistols — Buried Alive 30 min
 Skinny Puppy — Holland 88 1 hr
 Slaughter — New York 1990 1 hr
 Slayer — 1994 90 min
 Slayer — Japan 1990 2 hrs
 Slayer — New York 1988 100 min
 Slayer — Troy, NY 2/11/91 85 min
 Smashing Pumpkins — Munich 1994 70 min
 Smashing Pumpkins — Las Vegas 94 75 min
 Smashing Pumpkins — S.N.L. Rehearsals 45 min
 Soundgarden — LA 2/11/88 1 hr
 Soundgarden — San Francisco 92 2 hrs
 Stone Temple Pilots — Hartford CT '94 100 min
 Stone Temple Pilots — Rantles 120 min
 Stone Temple Pilots — S.N.L. Rehearsals 45 min
 Stone Temple Pilots — Illinois 93 80 min
 The Spin Doctors — Italy 93 Pro 80 min
 The Spin Doctors — Woodstock 94 60 min
 Bruce Springsteen — Large 1978 Pro 2 hrs
 Bruce Springsteen — Largo 1978 Pro 2 hrs
 Bruce Springsteen — New Jersey 7/26/92 2 hrs 40 min
 Paul Stanley — New York 1989 Pro 75 min
 Paul Stanley — New Haven 1989 100 min
 Rod Stewart & Faces — Biography 1969-1974 Pro 1 hr
 Sting — Nassau Coliseum 1991 100 min
 Suede — Italy 94 100 min
 Sugar — Norwich 92 60 min
 T.Rex — Collection Pro 1 hr
 T-Rex — REMIXAS Pro 1 hr
 Johnny Thunders — Panic on Sunset Strip Pro 45 min
 Johnny Thunders — Dead or Alive London 1984
 Pro 45 min
 Traffic — Woodstock 94 90 min
 U2 — Save The Nuyorican, San Francisco 1987 Pro 1 hr

U2 - Ritz, NYC 1981 Pro 45 min
 U2 - US Festival 1-983 Pro 100 min
 U2 - Lakeland, FL 2/29/92 10 min
 U2 - Meadowlands Arena, NJ 1992 110 min
 U2 - Zoo TV Collection Pro 2 hrs
Van Halen - US Festival 1983 Pro 2 hrs
Van Halen - Vintage Compilation Pro 90 min
Van Halen - Vintage Compilation Vol 2 Pro 90 min
Van Halen - Japan 1989 Pro 90 min
Van Halen - Venezuela 1/16/83 Pro 90 min
Van Halen - Albany, NY 1991 10 min
Van Halen - Vintage Collection Vol 3 Pro 1 hr
Van Halen - Collection Vol 4 Pro 2 hrs
Van Halen - Dallas, TX 1/24/91 Pro 1 hr
Van Halen - Club Cabo Wabo, Mexico
 May 20 & 21, 1992 2 hrs.
Van Halen - Jones Beach, NY 7/93 2 hrs
Stevie Ray Vaughan - Japan 1985 Pro 90 min
Stevie Ray Vaughan - Troy, NY 1989 100 min
Stevie Ray Vaughan - Videofile Pro 90 min
Stevie Ray Vaughan - New Orleans 1989 Pro 100 min
Stevie Ray Vaughan - Montroux & Hawaii 1984 with
 Jeff Beck Pro 90 min
Stevie Ray Vaughan - Last video taped show St. Louis
 7/15/90 100 min
Stevie Ray Vaughan - Daytona 87 Pro 90 min
Stevie Ray Vaughan - Austin City Limits & Unplugged
 & more Pro 2 hrs

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SAVOR THE FLAVOR

As recorded by THE ORGANIZATION

DENNIS PEPA
ROB CAVESTANY
ANDREW GALEON
GUS PEPA

Running out of time again,
but I got to get this in.
Might not be around to do it later.
Should've hurried
but I forgot about the hour.
Don't give a damn what they think,
so I'll skip the shower.

Time is pressure,
breathing down my neck.
I'll kick the clock in the face
if it keeps on staring at me.

When you look back on all
the good times in the past,
you'll wish you cared enough
to make them last.

Time is a pest
putting me to the test.
Hit "snooze" three times but
time won't let a man rest.

Early November
reminiscent of last year...
soon as it was gone,
it was back here.

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OSTRACIZED

As recorded by GRIP INC.

WALDEMAR SORYCHTA
GUS CHAMBERS

Legions upon legions
roam the roads to
nowhere street-wise ragged with rage,
f**ked by society,
left outside the system's cold embrace.

Insane, unsafe labeled,
rouge warrior, veteran defender
of nation's savage scars,
unable to heal.
Mental derelict refused admission,
tagged the wretched of this land.

Just another hard luck story,
just another day,
just another twisted manic,
just another throwaway,
just another beggar begging,
"get out the way.."

Straight talk falls on deaf ears,
go ask the man under the bridge.
He is the man under the bridge,
'has no place for his head to lay,
he is the man under the bridge.

Left out, locked out, cast out, rejected.

Just another hard luck story,
just another day,
just another twisted manic,
just another throwaway,
just another beggar begging,
"get out the way."

Straight talk falls on deaf ears.
Go ask the man under the bridge.
'has no place for his head to lay.
He is the man under the bridge.

Ostracized.

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FUNERAL MARCH

As recorded by DEVILHEAD

BRIAN WOOD
KEVIN WOOD

Can we sit on your star
without love, without love?
We can't even drive your car
without love.

Will you come again,
will you be a friend?
I don't know when,
'never goes away,
comes to be and stays,
it never ends.

you want the same old story—
I don't want to know
you want the same old story—
I don't want to know....

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ACB109	AC/DC Back in Black	DRS0407	DOORS Faces	NMT2704	JIM MORRISON Psychedelic
AC3020	AC/DC Comin' At Ya	DRS0897	DOORS Four Photos	HEN0979	JIMI HENDRIX Burning Guitar
AC3029	AC/DC On The Brain	DHS0067	DOORS Jim With Halo	HEN0094	JIMI HENDRIX Experienced
AC3028	AC/DC We Got The Dog	DHS0069	DOORS Morrison In Flames	HEN0810	JIMI HENDRIX Jimi Gold
AC3019	AC/DC Live	DHS0070	DOORS Motorcycle	015245	JUDAS PRIEST Dragon
ACB101	AC/DC Money Talks	DHS0930	DOORS Shambles Blues	015164	JUDAS PRIEST Painkiller
ACB103	AC/DC Teachers Pet	FN3009	FAITH NO MORE Angel Dust	015036	JUDAS PRIEST Screaming
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NMT182	ALICE IN CHAINS Angry	FN3006	FAITH NO MORE Faith	KIS0119	KISS Makeup Faces
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B33010	BON JOVI Knife Head	010303	IRON MAIDEN Live After Death	MD0034	MEGADETH Dr Vic
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GEARING UP

Where have all the Guitar Gods gone? When grunge emerged in the early '90s, the emphasis switched to lyrics and messages, and frontmen like Eddie Vedder and Chris Cornell became known for their words and pained expressions. Because of this shift in focus very few great guitarists have emerged in the past five years. Who in the past half decade has proven to be up there with the likes of Eddie Van Halen, Angus Young, Kirk Hammett and George Lynch? STP's Dean DeLeo? Pantera's Dimebag Darrell? Soundgarden's Kim Thayil? Not in the public eye. But music evolves and things change. Now that we've found the tortured vocalists who can speak for this generation, the thrust is slowly shifting back to other musical aspects. The second wave of Seattle bands, groups like Alice in Chains and Candlebox, rely on music—and great guitarists—to make an impression.

Certainly with Candlebox, it's their sound (as opposed to their vision) that lifts them above the morass of bands vying for airplay. Peter Klett's fuzz-toned guitar sound has become an essential ingredient to the thick, oozing grunge of Candlebox. It's his unique style that has helped Candlebox establish their own musical identity.

Yes, Kevin Martin's vocals, Bardi Martin's bass and Scott Mercado's drums are also essential in defining the band's triple platinum melange of heavy, lamenting melodies. But most everything Candlebox creates uses one of Peter's guitar notes as its foundation.

"When we write songs, I come in with a guitar part or a couple of guitar parts and I show them," is how Peter explains the songwriting process. "We jam on these ideas a little bit, and see how everybody feels with it. Then I go home and either come up with another part or sort out the parts that we had. Then Kevin feeds off of me and writes stuff."

It's Peter's fine sense of spacing that defines songs like *Far Behind* and *You* and helps to give Candlebox their instantly identifiable sound. His guitar work possesses a style that hearkens back to the '60s when space and texture were a powerful part of music.

Spacing is a natural element to Peter's style. To achieve his thick, distorted sounds, he relies on a single type of guitar. He knows his Les Pauls intimately.

"I pretty much use Les Pauls," he reveals. "I run a couple of Mesa Boogie amps with quad reverb. I have two low end pedals, a crybaby, distortion box, chorus pedal and a foot pedal for my effects, that's all I use."

TECH TALK

BY JODI SUMMERS

"I like the tone that you get out of it, the heaviness of the wood, everything, it's got more low end balls to it. Being just a one guitar band, I need an extra thick sound to fill up the void live. In the studio, you can have that guitar in the background while you're doing a solo, but live you can't double your tracks."

Once your band hits triple platinum, almost any equipment maker will give you an endorsement. Hey, you like Marshall stacks—we'll make you a deal. You want Kramer to

and I started dinking around and before you knew it I was starting to play," recalled Peter. "I got my first electric guitar the next Christmas."

His big inspiration in life was Pink Floyd. Like every other teenager in the known universe, Peter would put **Dark Side of the Moon** on the turntable, listen through the headphones and piddle on the guitar.

"David Gilmour is the best," Peter states unequivocally. "He's got the best style and anything he does is always pretty cool. His guitar solo always touches me. The whole Jimi Hendrix, Jimmy Page thing has always been a part of his style."

"I went through a lot of phases on guitar. There was a time I was into heavy metal guitar, I loved the guitar work of Iron Maiden. They had that great teamwork, they had really unusual and original guitar solos. I liked that for years, and I used to learn all those records. AC/DC—Angus Young, my hero in junior high—he's one of my all time favorites. That whole band was so primal, they spent years doing the basic 4/4 rock, just playing the same chords in 50

different ways. They were the masters of taking simplicity to the edge."

Candlebox's self-titled debut is a brilliant melange of themes and attitudes—they've given the so-called "Seattle Sound" a whole new interpretation. Each of their tunes can be pulled apart and put together on eight-track. And every song has a different significance to the individual band members. We asked Peter which songs he prefers for his guitar work.

"There are a couple," Peter admits. "The song *No Sense* is more my experimental off-the-wall guitar solo, the song *Rain* exemplifies my blues influence. *Far Behind* is more of that anthem melody solo. I try to do something different on each song, as far as the intensity or the emotion they create. I really like *No Sense* quite a bit."

Now that the thrust of getting out there and pushing your album and touring, touring, touring has died back, Candlebox can begin work on their second album. Their goal this time is to mentally regress to the spot they were in before the first album, when the whole concept of making a record was still exciting and fun.

"You get tired, and the whole glow of excitement is diminished," Peter explains. "We, as a band, are getting together and dinking around to get back to where we were before the first record...not physically, just mentally...basically just having fun."

CANDLEBOX'S PETER KLETT

"I pretty much stick with my Les Pauls and my Mesa Boogie amps."

reproduce the custom designed guitar you built with your dad—it can be done. All the breaks you couldn't get when you were a nobody, you can get now. Klett has a deal with Gibson where he's offered discounts on any of their equipment. He's not a "stuff" guy. His guitar is his best friend, no part of the entourage. For Candlebox's 1994 tour, he amazingly chose to rely on a single guitar.

"I used it all last tour, and now it's disappeared, I can't seem to find it," he laments. "It was a guitar that I had never seen anybody else play. It was my own deal, plus it felt the best. It was just one of those guitars that felt really good, everything it did was just fine. I could have done anything with that guitar. Now it's gone."

Unlike Ron Wood or Kirk Hammett, Peter's not a collector. He owns 10 different guitars, and each is special to him, like a child. Peter plays guitar because he *has* to play. It's something that's been part of him since he went to summer camp at the tender age of 12. One of his bunkmates had a guitar, and he was just starting to learn. Peter thought it was kind of cool. Doing that male bonding thing, Peter learned a lick, and from then on, he was hooked. When he attended junior high that autumn, he took guitar classes. It was rudimentary work, *Mary Had A Little Lamb*, *Merrily We Roll Along*, stuff like that. One class wasn't enough. Peter became obsessed.

"My sister had a nylon classical in the house

PETER KLETT

HIT PARADER

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

The name **Peavey** has cropped up quite often in this column because the Mississippi-based company has long made instruments whose affordable cost belie their high quality and playability. **Peavey**'s amps are probably its best-known product, but its wide range of guitars and basses are also well worth a look—and their new *Cropper Classic* electric guitar and *Forum* bass are no exceptions.

The *Cropper Classic* is named for Steve Cropper, the great guitarist with the legendary Memphis soul-rock combo Booker T. and the MGs; he also appeared in the movie **The Blues Brothers**. The guitar was not merely made in emulation of Cropper's classic style—known for its trebly, sweet-tart tone, clock-like "chicken-scratch" rhythm playing and succinct, stinging leads. Cropper himself, a certified Rock and Roll Hall of Famer, worked with **Peavey** to design and develop the guitar that bears his name. It's a single-cutaway solid-body made of select maple and mahogany (the maple is actually wrapped around a mahogany core), with crisp attack and warm sustain. The single-piece 25 1/2"-scale maple neck has a 22-fret rosewood fretboard, and **Peavey**'s exclusive aluminum neck joint eliminates the heel altogether, for better high-fret access while still anchoring the neck firmly to the body.

Electronics on the *Cropper Classic* include two custom-wound **Peavey** pickups, a humbucking Db4 and



a dual-blade single-coil Db2, operated through a three-way selector switch, plus master volume and tone knobs. The guitar is available in black, "rhythm blue," "Memphis sun" (a sunburst finish), and "onion green"—which is cute if you're aware that *Green Onions* was one of biggest hits by Booker T. and the MG's.

As for the new **Peavey** bass, the *Forum* is a 5-string model made to take a beating onstage and on the road. Its active-electronic VFL Plus humbucking pickups pack a big tonal punch, and its two-band active-electronic tone controls (including a master volume knob and stacked two-way tone knob) offer a lot more range to find the sound you want. Added heft and sustain come from a massive, newly designed heavy-machined bridge to anchor the strings, while at the other end of the bass large, open-style tuning keys provide another firm anchor. It's got a 35-inch scale neck, giving the low-B string proper tension and intonation for more snap and definition on low notes; the one-piece maple neck is substantial, and carries a comfortable 21-fret rosewood fingerboard. The *Forum* has a body of swamp ash or alder, depending on finish.



The new **Sukop** bass is a custom-handmade top-of-the-line instrument, made with seven-piece laminated necks of hard maple, purpleheart and black walnut, with wenge fingerboards, and reinforced with steel truss-rods cast in epoxy resin. The heel-less neck-through-body design gives clear access to all 24 frets, while the lightweight African mahogany body offers impressive resonance and balance. Exotic wood tops add beauty and subtle tonal characteristics. Bartolini hum-cancelling pickups with active full-frequency tone controls are standard, as are Gotoh tuners, custom-designed Kahler bridges, brass nuts, and limited lifetime warranties. Available in 4, 5 and 6-string models. For more info, write **Sukop Basses**, 57 Crooks Ave., Clifton, NJ 07001.



The latest addition to **Zildjian's** Z-Custom cymbal line is a 12-inch splash with loads of loud, cutting power. Z-Customs, with their distinctive, computer-hammered patterns have an extremely bright sound that's found favor with such drummers as Metallica's Lars Ulrich and Soundgarden's Matt Cameron. For more info write **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA 02061.

AKG has redesigned the capsules on three **Tri-Power** dynamic vocal microphones, for stronger close-up bass response, more warmth and depth, and more punch to project through dense mixes. All new **AKG** "second generation" **D3700**, **D3800** and **D3900** mics have the new capsule design. In a neat feature, the enhanced bass response is activated only in close proximity to the mic, so that other, unwanted bass sounds— ambient noise, footfalls, loud bass guitar notes— are suppressed to avoid muddying the sound. And on top of all that, **AKG** has actually reduced the prices on all of its **Tri-Power** mics— the **D3700** is now \$129, the **D3800** is now \$189, and the **D3900** is now \$219. Way to go **AKG**! For more info write **AKG Acoustics c/o JBL Professional**, 8500 Balboa Blvd., Northridge, CA 91329.



VIDEO VIEW

BY ANNE LEIGHTON

As we move closer in time to the day when we will never have to leave our houses in order to purchase new CDs via the Information Superhighway, Sony has announced the fusion of two comparatively antiquated formats. The Video CD is now available. Alice In Chains will be among the first artists to take advantage of this technology; their *Jar of Flies* ep will be released as a video CD this summer. Stay tuned to future installments of Video View for all the details!

If you like computers but have a rough time believing that a gopher is only a furry animal that digs holes, and that Archie and Veronica are just comic book characters, Video View encourages you to get your head out of the dirt. Discover the **Information Superhighway**. Central Park Media—who've brought great Japanese animation to the American public, have released a top-notch instructional video, *Information Superhighway*, geared to people who are sick of getting their hands dirty—uh—going for "gophers."

Video View's rage of the month is Griffin Music's 1995 CD and video catalog (PO Box 87587, Carol Stream, IL 60188-7587). After accidentally discovering their UFO and Status Quo home videos a few months ago, we found more Griffin videos of classic '70s metal, alternative and punk. The **Hit Parader** staff is enjoying videos by **Saxon: Greatest Hits Live**, **Hawkwind's Live Legends**, **Ian Gillan Live**, **Blue Oyster Cult: Live 1976**, **Uli John Roth: The Spirit of Jimi Hendrix**, **Pat Travers' Boom Boom**, **The Troggs Collection**, **Rick Wakeman: Live**, and **Chronicles**, **Motorhead: The Best of**, **Nils Lofgren Live**, **Rory Gallagher: Live In Cork**, **Anderson, Bruford and Howe: An Evening of Yes Music Plus** (\$29.98), **ELP: Pictures At An Exhibition** (\$14.98) and more. Griffin Video also

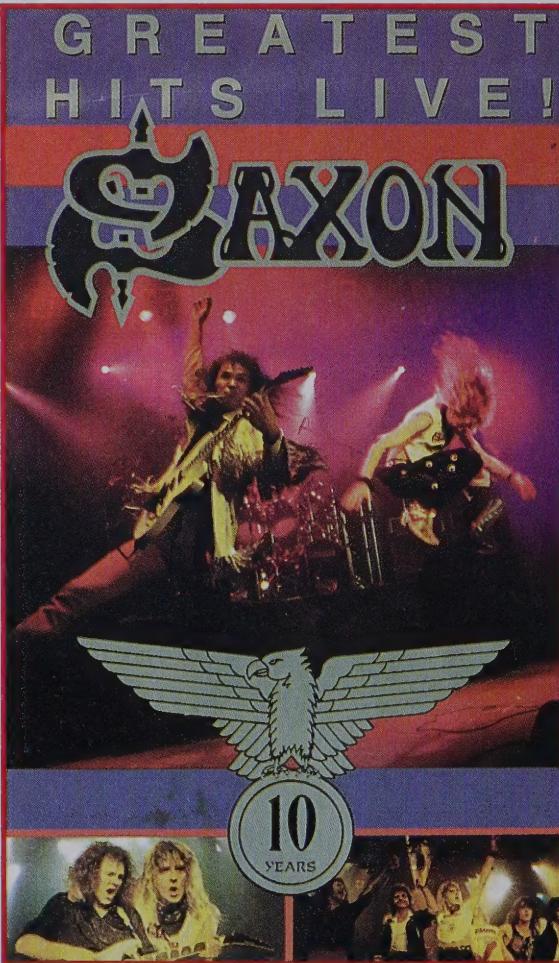
has **Gong Live**. Gong were the most spacey progressive band of the 1970s... even Firehouse's Mike Watt, who wrote *Against The '70s*, has the utmost respect for Gong! (Unless otherwise noted, all videos are \$19.98 each).

We noticed strange people like Abba, Neil Young and Charles Manson have new videos: **Neil Young & Crazy Horse' The Complex Sessions** (30 min./\$16.98/ Warner Reprise Video), **Charles Manson Superstar** (\$19.98/Cleopatra Music), Julie Brown's **Attack of the 5'2 Woman** (Paramount Home Video), and **The Adventures of Pete And Pete's** episode of **Farewell My Little Viking**, which features former punk rock star, Iggy Pop (\$9.98/Sony Wonder). Two influential artists of the

picks this month, including **Red Sun Rising** (Imperial) which Video View says is the best American martial arts movie ever made. Starring Don "The Dragon" Wilson and the king of martial arts villains, James Lew, **Red Sun Rising** deals with gang wars, remnants of the Vietnam War, and spiritual wars. Wilson also has a fair film, **Ring Of Fire 3**. We also enjoyed Keanu Reeves' **Little Buddah** (Miramax) and some Brendan Fraser flicks' **Airheads** (Fox), **With Honors** (Warner Bros) and **The Scout** (Fox Video). Pauly Shore and Lori Petty's **In The Army Now** (Buena Vista Home Video) was fun viewing, as are new **Ren & Stimpy** cartoons, **Incredibly Stupid Stories** (Sony Wonder). Two other picks are sci-fi TV series: Japan's **Ultraman** (Central Park Media) inspired all the

"Power Ranger" shows in the Orient 30 years ago, and America's **Lost In Space**, which was inspired by the book **Swiss Family Robinson** 30 years ago. (\$19.95 each episode/c/o Columbia House Video Library 800-638-2922).

Other home movies you may like—Johnny Depp's *Arizona Dream* (Warner Home Video), Wes Craven's *New Nightmare* (New



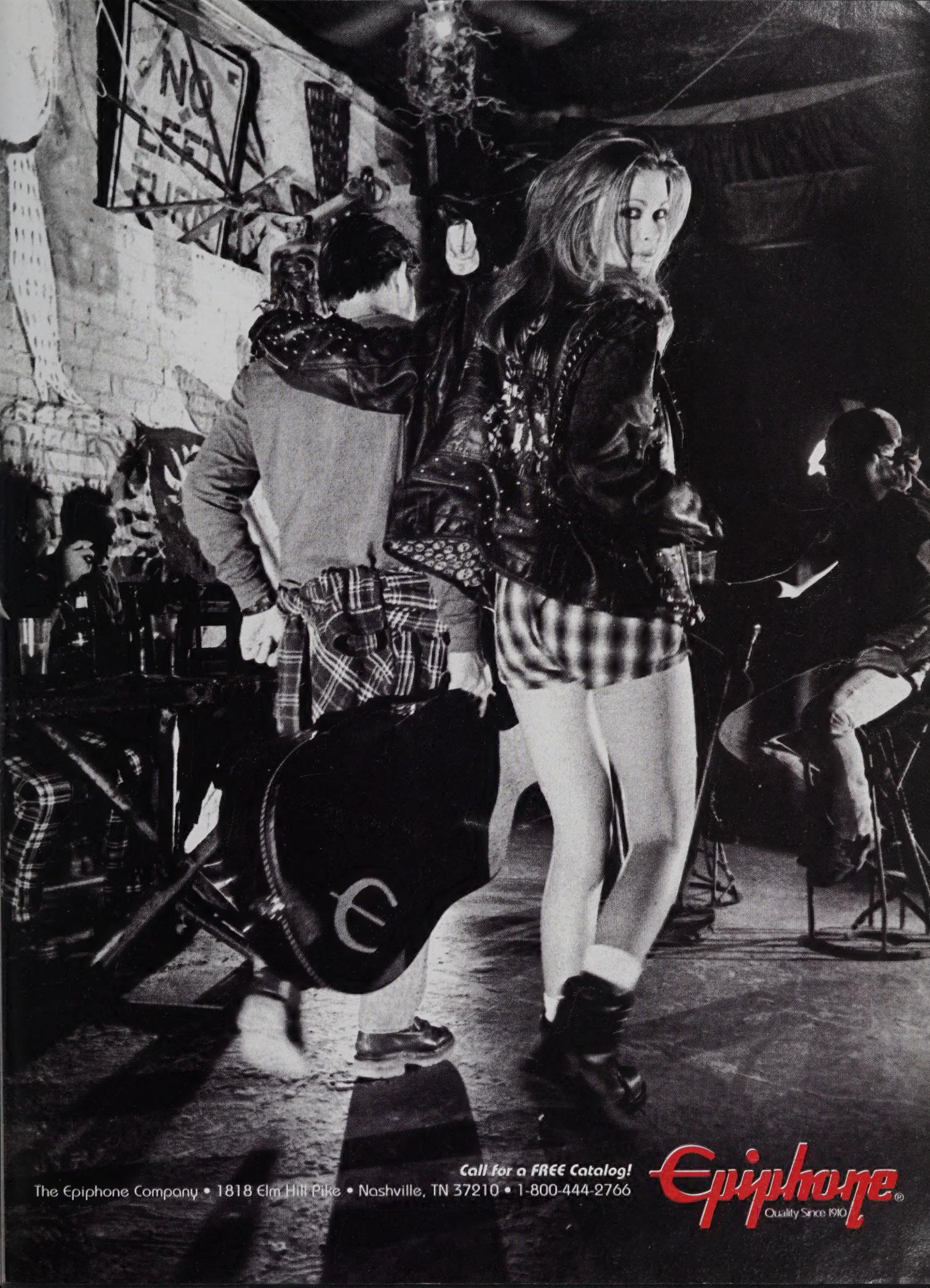
Saxon: One of the best metal bands of the '80s (and the group rumored to be the inspiration for Spinal Tap) is featured in a new video.

past have interesting projects. Abba, a coed singing group from the late 1970s, made a sound that influenced Green Day and Nirvana. Abba have collected live performances of all their hits in **Thank You Abba** (55 min./\$19.95/PolyGram Music Video). And Bob Dylan—who ranks up there with the Beatles, Elvis, Led Zeppelin and Kiss, as far as innovating rock and roll—has **Highway 61 Interactive on CD-ROM** (Sony).

We've got a number of home movie

Line), Sylvester Stallone and Sharon Stone's **The Specialist** (Live Entertainment), Mark Dacascos' **Double Dragon** (MCA/Universal) and **Parallel Lives**, which features an all star cast, including James Belushi, Liza Minelli, LeVar Burton, Ally Sheedy, and Dudley Moore (Paramount). Trendy Director Quentin "Pulp Fiction" Tarantino makes a guest appearance in Meg Tilly's **Sleep With Me** (MGM/UA). And then there's some neat action flicks like Roddy Piper and Billy Blanks' **Tough & Deadly** (MCA/Universal), Jean Claude-Van Damme's **Time Cop** (MCA Universal), and William Shatner's **Tek War** (MCA Universal).

Penelope Spheeris, who made a name for herself creating **The Decline of Western Civilization: The Metal Years** and **Wayne's World**, has a new movie on home video, **The Little Rascals** (MCA Universal). And if you're a fan of Dokken's, you might be curious to view the movie, **Under Lock And Key**. In fact frontman, Don Dokken's curious about the movie, not just 'cause he wrote a song called *Under Lock And Key*, but because the flick's about life in a woman's prison!



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